

RARE AND VALUABLE
JAPANESE COLOR PRINTS

THE PRIVATE COLLECTION
OF
MR. ARTHUR DAVISON FICKE

TO BE SOLD AT THE GALLERIES
OF
THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK



ON FREE PUBLIC VIEW
9:00 A. M. UNTIL 6:00 P. M.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, FEBRUARY 5TH, 1920
UNTIL THE DATE OF SALE, INCLUSIVE

AN² EXCEPTIONALLY IMPORTANT COLLECTION
OF
RARE AND VALUABLE
JAPANESE COLOR PRINTS
AND PAINTINGS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOONS AND EVENINGS OF
TUESDAY AND WEDNESDAY
FEBRUARY 10TH AND 11TH, 1920
BEGINNING EACH AFTERNOON AT 2:30 O'CLOCK
AND EACH EVENING AT 8:15 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

ILLUSTRATED CATALOGUE
OF AN
EXCEPTIONALLY IMPORTANT COLLECTION
OF
RARE AND VALUABLE
JAPANESE COLOR PRINTS
TOGETHER WITH A FEW
PAINTINGS OF THE UKIOYE SCHOOL

THE PROPERTY OF
ARTHUR DAVISON FICKE
AUTHOR OF
"CHATS ON JAPANESE PRINTS"
"TWELVE JAPANESE PAINTERS", ETC., ETC.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS AND EVENINGS HERETOFORE STATED

CATALOGUE BY THE OWNER

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1920

NOTES BY
MR. FREDERICK W. GOOKIN
ON THE SALE OF THE
JAPANESE PRINT COLLECTION
OF
MR. ARTHUR DAVISON FICKE

TO BE HELD ON
FEBRUARY TENTH AND ELEVENTH
NINETEEN HUNDRED TWENTY
AT THE
AMERICAN ART ASSOCIATION GALLERIES
NEW YORK CITY

During the thirty-two years or thereabouts since the earliest collections of Japanese color-prints in the United States began to be formed, buyers have found dealers' stocks abundant at first, then gradually becoming less ample, though the lure of steadily mounting prices enabled the dealers to draw from their hiding places many prints of the higher grades, which, in the earlier years, their owners could not be induced to sell. The growing scarcity has now reached the stage where few dealers have stocks of any great magnitude, and it seems likely that henceforth prints of the most distinguished quality will seldom be obtainable save through the breaking up of existing collections.

Another factor in the situation is that the Japanese have at last become keenly alive to the artistic worth of the prints designed by the greater masters, and are now eagerly collecting them; indeed, it is said that for every collector in the United States there are perhaps a hundred in Japan, and the number is steadily increasing. One of the natural results of this awakened appreciation is a large enhancement of values, especially for prints of the better class; and those that fulfil the exacting requirements of Japanese taste now command prices in Tokyo that would have been looked upon a few years ago as unbelievably high, but may not improbably seem astonishingly small a few years hence.

This condition of the market lends special interest to Mr. Ficke's decision to sell his collection, though under any circumstances that decision could not fail to attract print lovers, for it is not too much to say that

the collection is easily the most important that has ever been offered at public sale in the United States. This is not only because of its greater treasures—which cannot fail to excite active competition—but rather because of its general high average and the fact that every print has been selected by a collector of discrimination, taste, knowledge and judgment, as those who know Mr. Ficke personally, or are familiar with his deservedly popular “Chats on Japanese Prints”—a book that has recently had the honor of being issued in Tokyo, in a Japanese translation—do not need to be told. For the small buyers, therefore, and the inexperienced collectors, as well as “the old hands at the game”, this sale offers an unusual opportunity.

FREDERICK W. GOOKIN.

FOREWORD

The prints herein catalogued are the fruit of fifteen years of search, in Japan, Europe, and America, for such select specimens of the art as seemed worthy to be preserved as a lasting treasure. Design, impression, and condition have all been taken into account in making the choice. Every artist of any consequence is represented; the greatest are represented by many and famous examples. In the collection, the experienced judge will readily recognize the presence of many remarkable and important specimens; and it is hoped that he will also feel that he recognizes the absence of poor ones. Long ago, the owner of the collection discarded those inferior or trivial examples the acquisition of which is the price paid by every collector for his education; and there now remains no print that does not, in the owner's opinion, contain some definite element of interest and of beauty.

Special attention may perhaps be called to the pillar-prints in the collection. This form of print has always been the favorite one of the owner, and he has searched the world for them; as a result, it is perhaps not too much to say that never before, in Europe, America or Japan, has so large a number of distinguished examples in choice condition been offered to the public. The various rare prints of the Primitive and the Kiyonaga Periods, and the many admirable Hiroshiges, are also worthy of note. Except for a few unusually good sheets, prints by the late and decadent artists are wholly absent. The attentive eye will note that the majority of the prints are in flawless condition, and that even those prints which show some mark of time are by no means of the lifeless chocolate-coated type that is so common.

To many students, Japanese prints are among the most precious products of the aesthetic powers of the human spirit. They contain certain perfections that exist nowhere else, either in actuality or in art. The delight of the amateur when he discovers one of the authentic masterpieces is something that no

words can measure. This collection, like any real collection, has been an absorbing passion to its owner. And it is hoped that it will now, as exhibited, interest many spectators who are not, by any possibility, prospective buyers. Their attendance at the exhibition is especially invited.

Since the owner's handbook, "Chats on Japanese Prints," (published in English in London and New York, 1914, and in the Japanese translation of Captain N. Ochiai in Tokyo, 1919) is readily accessible to most collectors, no prints therein illustrated are again reproduced in this catalogue. When the catalogue states that a print is reproduced in some other catalogue or book, the meaning is that it is the identical sheet which appears there, and not merely another copy. For the sake of brevity, the phrase "V. I. K. Paris Catalogue," is used herein to designate the monumental catalogue in five volumes of the Exhibitions at the Musée des Arts Décoratifs in Paris, written by M. Charles Vignier with the assistance of M. Inada, and prefaced by M. Raymond Koechlin. In preparing the present catalogue, the writer has been greatly assisted by the friendly co-operation of Mr. Judson D. Metzgar; and also by the advice of Mr. Frederick W. Gookin in many matters, especially those relating to the history of the Japanese stage.

It only remains to add that, in spite of the customary formal disclaimer of responsibility that is printed under "Conditions of Sale" herein, the owner unqualifiedly guarantees the genuineness of every print in this sale; and he definitely agrees that he will, at any time during his life, repurchase, at the full price paid, any print which our growing information on the subject may show to be fraudulent.

ARTHUR DAVISON FICKE.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it is sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for

employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FIRST AFTERNOON'S SALE
TUESDAY, FEBRUARY 10, 1920
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

Catalogue Nos. 1 to 195, inclusive

BUDDHIST SCHOOL

1—PORTRAIT OF A BUDDHIST PRIEST

He sits on a ceremonial chair, a keen-eyed solemn figure with the majesty of flowing robes about him. A harmony in brown.

A painting on paper, size 33x15; mounted on a kakemono, size 60x20. Darkened by time, which has added also a certain mystery. Unsigned.

2—THE DISCIPLES OF THE BUDDHA

The Sixteen Rakan, or Disciples of the Buddha, depicted in the most various attitudes of devotion, meditation, or activity. The scene is a strange and mythical landscape of mountains and falling waters; one's mind goes back at once to the landscape background of Leonardo's Mona Lisa. High over all, in the center, the Buddha himself, crowned with a halo, sits lost in endless meditation.

A painting in soft colors, on paper, size 56x25; mounted on a silk kakemono, size 90x30. In perfect condition. Unsigned.

UNKNOWN UKIOYE PAINTER

c. 1650-1700



3—WOMAN IN BLUE

She stands hesitant, while her pale blue robe droops in a cascade about her,—a graceful and imposing figure. The work of an unidentified Early Ukiyo painter of about the Genroku Period.

A painting on paper, size 33x12; mounted on an extremely remarkable embroidered silk kakemono, size 66x17, that is contemporaneous with the painting itself.

4—WOMAN IN BLACK

The figure stands poised; around her sweep the great black folds of the drapery, decorated with large circles of floral patterns. Same period as the preceding.

A painting on paper, size 28x11; mounted on an extremely fine brocaded kakemono, size 65x16, that is contemporaneous with the painting itself.

UNKNOWN UKIOYE PAINTER

c. 1650-1700



5—THE WHITE ROBE

An actor in the role of a woman poises in a strange, swaying posture. Her white robe, decorated with clouds and human figures and birds, and her rainbow sash and red-lined sleeves, revive all the elegance and luxury of the Genroku Epoch. The drawing is of an admirable precision.

A painting on paper, size 26x9; finely mounted on a rich gold and silk brocade kakemono, size 63x11, with ivory rollers. In very fine condition Unsigned.

MORONOBU

Worked c. 1660-1700

6—THE WOMAN IN WHITE

A woman in silvery white robes reclines on the matting; a young girl in brilliant red is reading to her. Moronobu's vitality and decorative sense speak in every line of this precise and masterful work.

A painting on silk, size 14x25; mounted on a richly brocaded silk and gold kakemono, size 52x30; with gold lacquer rollers. Signed. In very fine condition.

7—TWO LOVERS AMONG FLOWERS

At the edge of a little tangle of wildflowers, a young samurai and a girl are seated on the ground. He is embracing her with passion; she shrinks half-shyly into his arms. In the background a stream is suggested; to the right is a large rock, against which the young man's sword is leaned. A decorative black border surrounds the picture.

*The print is reproduced in "Asia" for July, 1919; and also in "Chats on Japanese Prints," Plate 1, where it is thus described.—"This print exhibits Moronobu's characteristic simplicity of sweeping line, the masterly use he makes of black and white contrasts, and the vivid force of his renderings of movement. The firm lines live; the composition is grouped to form a harmonious picture; a dominating sense of form has entered to transform the chaotic raggedness of his predecessors' attempts. . . . The first great landmark in Japanese print history."

Size 9x13½. Unsigned. Printed in black and white only. Very fine impression and condition.



No. 6—MORONOBU. THE WOMAN IN WHITE

MOROSHIGE

c. 1650-1700



8—A SAMURAI AND HIS SERVANT

A young Samurai in orange robes moves elegantly along, accompanied by a gross gesticulating servant. This type of painting, executed at the time when the earliest prints were just coming into existence, is an interesting link. A glance shows how easy was the transition that actually occurred, when the artist began to

print the outlines instead of painting them and then filled in the colors by hand.

A painting on paper, size 17x8. Unsigned.

9—THE GREEN CAPE

A Samurai in a beautiful malachite-green cape passes toward the left. His sidling movement is vividly and half-humorously depicted.

A painting on paper, size 17x12.

10—THE RED ROBE

A woman in a flowered red robe moves toward the left.

A painting on paper, size 15x6.

11—THE GREY ROBE

A woman in a pale grey robe touched with lapis-lazuli-blue, malachite-green, and intense red, stands in meditation.

A painting on paper, size 16x7.

SUKENOBU

1674-1754



12—GIRL ARRANGING HER HAIR

The young figure kneels, with falling robes, before a round mirror; her raised hands are busy with the intricacies of her elaborate coiffure. The nude torso is drawn with exceptional charm.

Size 9½x6; from an album. A fine impression, in fine condition. Unsigned.

13—GIRL IN VINE-LEAF ROBE

The quiet, youthful figure,

in a robe touched with pale green and orange, moves slowly toward the left.

*Reproduced in "Chats on Japanese Prints," Plate 2; and thus described: "Nothing could exceed the delicate harmony of line in such a design as this; the willowiness of the young body, the naive innocence of the head, and the movement and rhythm of the flowing garments, are admirably depicted."

Size 9½x6. Unsigned. An album-sheet, printed in black and white only, and colored by hand. A fine impression, in good condition.

14—GIRL IN VINE-LEAF ROBE

Same as the preceding number, except that it is uncolored.

15—GIRL WITH A HOOD

The richly robed figure moves toward the right, lifting with her left hand the edge of a hooded cape that shades her eyes.

Same as the preceding number in other respects.

16—GIRL TOSSING BALL

Clad in pale, flowing robes, she is gently tossing up a ball with her right hand; the other hand is concealed in her long sleeve.

Same as the preceding number.

17—GIRL READING LETTER

She kneels, holding up a long rolled letter; beside her is a writing-box with ink-tablet and brush.

Same as the preceding number.

18—GIRL IN BLACK ROBE

Clad in a black brocaded robe of extreme richness, she moves toward the right; at her feet are a few petals of fallen cherry-blossoms.

Same as the preceding number.

19—THE PROMENADE

A girl in pale robes, with black wooden sandals on her feet, moves slowly to the right; her hands are hidden in the long folds of her garments.

Same as the preceding number.

20—BATTLEDORE AND SHUTTLECOCK

A girl in pale, flowing robes stands examining these two playthings.

Same as the preceding number.

21—THE LITTLE ATTENDANT

A very young girl is following a richly-robed older girl; they move toward the right, looking backward.

Same as the preceding number.

MOROYASU

Worked c. 1700

22—THE FAN VENDOR

A slender youth, in translucent robes of blue, is carrying on his left shoulder two large fan-boxes of black lacquer. In his right hand he holds an open fan.

A painting on paper of pillar-print size, by a rare pupil of Moronobu. The transparency of the robe is executed with much delicacy. In perfect condition.



KWAIGETSUDO NORISHIGE

Worked c. 1705

23—THE IRIS ROBE

A woman in flowing robes decorated with circles of irises stands with her lifted right hand concealed in her long sleeve.

One of six reprints produced as stated in the following certificate attached to the back of the print.—
 “Print made from a genuine old block engraved not later than 1705, on paper of the same period, with ink over 300 years old. Tokyo, October, 1916. Printer: S. Watanabe. (Signed and sealed.) Certified as a true statement: J. S. Happer. (Signed and sealed.)”

Size 23x11. Printed in black only.

24—THE ROBE OF THE BASKET HAT

A woman in a robe decorated with large designs of a basket hat stands holding her girdle with her left hand.

Size 23x11. A modern reproduction by Kobayashi.

25—THE ROBE OF THE PLUM BLOSSOMS

A courtesan in flowing robes of the most elaborate splendor moves toward the left, waving her sleeve to someone behind her. The lines of her garments and of her poised head are drawn with that impressive force, precision, and daring so characteristic of this artist. The colors, applied in great, simple masses, play kaleidoscopically up and down the robes, and are held in check, as it were, by the iron strength of the heavy black boundary-lines.

"The Kwaigetsudo work is perhaps the most powerful and imposing in the whole range of Ukiyo-e. The sheets, of large size, generally represent the single figure of a standing woman clad in flowing robes. So much for the theme; it is nothing. But the treatment consists of a storm of brush-strokes whose power of movement is like that of writhing natural forces; out of this seething whirl of lines is built up the structure of the monumental figure."—*Chats on Japanese Prints*.

The authenticity and importance of this painting has been repeatedly attested by the best Japanese and foreign expert opinion. It is reproduced in the Catalogue of the Second Loan Exhibition of the Kyoto Yamatoye Kiokai, (Kyoto Art Lovers' Association), held at the Kyoto Public Library in December, 1911.

A painting on silk, size 37x16; mounted on a kakemono of brocade, size 75x22; with ivory rollers. In perfect condition.

THE FIRST KIYONOBU

1664-1729

26—A COURTESAN

In the elaborate robes of the epoch, she moves toward the right, attended by a young girl.

A painting on paper, size 18x10; mounted on a rich silk kakemono, size 40x13; with ivory rollers. Unsigned. Rather poor condition.



No. 25—KWAIGETSUDO. ROBE OF PLUM BLOSSOMS

27—THE PRINCESS AND THE KITTEN

Under a branch of willow, a court lady of old time, in flowing robes alight with rich touches of color, is leading a spotted kitten by means of a cord. Her garments are a riot of splendid patterns as she sweeps along.

The picture represents the actor Kamimura Kichisaburo in the famous role of Josan no Miya, a court lady of olden time, who is traditionally represented as playing with a white kitten.

This masterful design appears to have been given much consideration by Kiyonobu. In the Buckingham Collection, Chicago, is another copy of it from somewhat different blocks, in which the willow is placed much closer to the head of the lady. This was undoubtedly the original form. But it apparently did not please Kiyonobu entirely; for, when opportunity was offered by the demand for a new edition, he altered this portion of the picture, raising the willow-branch and the decorative crest about an inch and a half, and moving them farther to the right,—thereby adding incalculably to the spaciousness, balance, and dignity of the composition. See, for the first form, Plate 18 in Gookin's Buckingham-Chicago Art Institute Catalogue, 1915.

A very large panel, size 24x12; colored by hand with orange, white and yellow, finely oxidized. Time has browned the paper and softened what were originally harsh colors into their present glowing harmony.



No. 27—KIYONOBU I. PRINCESS AND KITTEN

KIYOMASU

Worked c. 1700-1750



28—EAGLE ATTACKING A
FLYING HERON

The ferocious black bird of prey is swooping down in a great rush to seize the fleeing heron. The print is an extraordinary expression of the same passion for the dark and cruel elements of life that appears in the actor and warrior portraits of this period.

The design was evidently a favorite with Kiyomasu, for he repeated it, with minor changes, in larger form, as illustrated in the V. I. K. Paris Catalogue, "Primitives," Plate 21. The smaller size,

however, seems the more powerful design.

Size 12x6. A lacquer-print, colored very finely by hand with orange, red, yellow, grey, and black. In excellent condition.

29—WOMAN WITH LONG SWORD

The actor Morita Kanya, in the role of a woman, is lifting his left hand in a magnificent sweeping gesture, and looking backward over his right shoulder. He wears two swords, one an extremely long one. The folds of the robes are drawn with that monumental simplicity and splendor which passed away with the passing of the Primitives.

Size 11½x5. A lacquer-print, colored by hand with salmon, yellow, violet, green, and gold. Fine impression; fair condition.

30—THE TEA HOUSE VER-
ANDA

Size 13x6½. Extremely fine impression and condition.

31—SAMURAI WITH FAN

A scene from the theatre. The actor Arashi Sangoro I, kneeling in robes of rich orange and yellow, holds up a closed fan. Behind him stands the actor Tsugawa Kamon, as a woman, in robes of black, orange, and yellow. A peculiar composition, of admirable solidity and massiveness; thoroughly characteristic of this artist's dignified grace. Sangoro played in Yedo only from 1727 to 1729, so the print may be dated within those three years.

Size 12x6. A lacquer-print, colored by hand with orange, yellow, and black. An excellent impression, in beautiful condition in spite of somewhat brown paper.

32—LADY IN WHITE

Tall, slender, silvery, bearing herself like a princess, she moves slowly toward the right.

A painting on paper, size 35x14; mounted on a kakemono, size 65x15. In perfect condition. Unsigned.

33—WOMAN BESIDE GREEN FENCE

The actor Onoye Kikugoro, in the role of a hooded woman in robes of black, green, and pink, stands beside a green fence, close to a small blossoming cherry tree. The pale, transparent colors are in charming contrast to the black of the robe.

Size 12½x6. A beni-ye print, in black, green, and pink. Excellent impression and condition. Formerly in the Wakai Collection.

34—SAMURAI BEFORE A GATE

The actor Sanokawa Ichimatsu as a samurai, in voluminous robes, stands holding a closed fan. He is looking over his shoulder at the closed gate of a garden. A willow rises in the background.

Size 11x15½. A beni-ye print, in black, rose, and green. Good impression and condition.



No. 32—KIYOMASU. LADY IN WHITE

THE SECOND KIYONOBU

Worked c. 1740-1756

35—THE POEM ON THE BEACH AT SUMA

Against a background of ocean, hills, and pine-trees stand three actors, two of them in the roles of women. On the left, one of the women holds out a writing-tray to the man; he, poising in the center, is about to dip his brush into the ink, while he extends his left hand to receive a strip of decorated paper from the second woman. The slow, graceful gestures of the three, the delicately suggested landscape, and the harmonious, rhythmic relation of the figures, entitle this design to a high place among the known works of this artist.

Rarely in prints of this period do we find such effective use made of the black. It is also somewhat rare to find a triptych conceived so definitely as one unified picture.

The scene represented is from a play based on the story of Yukihiro, one of the episodes of that ancient and famous romance, the Ise Monogatari. Yukihiro, a great noble, during the period of his exile from the capital, sojourned in the little fishing village of Suma. There he encountered two young girls of rare beauty, whose daily task it was to bring up water out of the sea for the making of salt. His heart was lost to them both, and he became their lover, giving to one the poetic name of Murasame, meaning "Little Shower Tranquilly Falling Over an Old Village Long Ago," and to the other the name of Matsukaze, meaning "Whisper of the Wind Through the Needles of the Pines." But the idyl at last had its end; Yukihiro's period of exile was terminated, and he was obliged to return to resume the normal life of his high station, leaving behind him a lifelong memory that was the treasure of Murasame and Matsukaze. Perhaps it is his farewell poem which, in this picture, he is about to write on the flowered paper that Murasame holds out to him.

It is the famous actor Segawa Kikunojo I who takes the part of the woman on the left; Onoye Kikugoro I is on the right; and the actor Nakamura Shichisaburo II



No. 35—KIYONOBU II. BEACH AT SUMA

is the man. These actors were members of the same company for only about a month, at the end of 1747 and beginning of 1748; after which, Kikunojo had to leave the stage because of illness and died in the autumn of 1749. The performance depicted is probably the shosa "Fuji-ga-c," at the Nakamura Theatre, February, 1748.

Size 11½x18. A beni-ye triptych, in green, black and rose. The middle and the right-hand sheet have never been divided; and the left sheet joins perfectly. An extremely fine impression in beautiful condition. Formerly in the Appleton Collection; reproduced in the Appleton Catalogue, London, 1910, Plate 5.

OKUMURA MASANOBU

c. 1685-1768



36—YOUTH UNDER UMBRELLA

The actor Ichikawa Monnosuke I, in the role of a young man carrying an open umbrella. His long, intensely black robe sweeps in great folds; it is decorated with an elaborate arabesque pattern sharply embossed on the black. The poise and dignity of the figure are notable.

Size 13x6. A lacquer-print, colored by hand. Very fine impression; as to condition, very brown, but this design is so strong that it suffers little from a change that would have ruined many other prints. Formerly in the Lathrop Collection, New York.

37—THE HANDKERCHIEF

A woman stands with intertwined fingers, a handkerchief falling across her wrists. Her long sleeves, decorated with elaborate brocades, droop in great rhythmic folds.

This is a representation of Yaoya Oshichi, a legendary popular heroine who acquired her fame by a curious exploit. When her father's house was destroyed by fire, she was sent to a near-by temple until the house could be rebuilt. There she fell in love with a young page, Kichisaburo. When at last she was sent back to her father's house, she proceeded to set it on fire again, in the hope of being returned to the temple and to her lover. The fire spread to half of Yedo; the girl's guilt was discovered; and she was put to death.

*Reproduced in "Chats on Japanese Prints," Plate 5, with the following remarks: "About 1720, Masanobu began to do work in a medium which he is said to have invented,—the *urushi-ye*, or lacquer-prints, in which the lacquer gives a new richness and luminosity to the various colors. An example of these appears in this picture."

Size 13½x6. A lacquer-print, colored by hand with orange, pale blue, gold, and black. Extremely fine impression and condition.

38—COURTESANS AT THEIR TOILET

Four women in gorgeously brocaded costumes of the period are completing the last touches of their robing; a male servant kneels before one, who, with her girl attendant, is about to depart.

*Reproduced in "Chats on Japanese Prints," Plate 4.

Size 10x15. Unsigned. Printed in black and white. Very fine impression and condition.

39—THE SAMISEN

A woman, clad in flowing robes of great richness, is seated on a bench touching a samisen. On the bench with her sit a man and a woman. To the left, a girl is being embraced from behind by a young man.

Size 10x14. Unsigned. Printed in black and white only. Very fine impression and condition.

40—THE DIVERSIONS OF A YOUNG MAN

In a spacious interior opening onto a garden, a young man stands at his ease. On one side of him sits a beautifully robed geisha touching the samisen; on the other side sits an elegant courtesan looking at a letter. At the back of the room three kakemono hang, representing three of the famous Six Poets. The picture is pervaded by that warmth and graciousness of feeling so characteristic of Masanobu; the three principal figures are drawn in his finest manner.

A lacquer-print, colored by hand with blue, brown, orange, yellow, and grey. Size 16x11½. A fine impression, colored with exceptional care; in very fine condition.

41—YOUTH WITH BASKET HAT

A young actor, in simple robes, moves toward the right, placing a large basket hat on his head.

A painting on paper, size 13x6. Fine condition.



No. 40—MASANOBU. DIVERSIONS OF A YOUNG MAN

42—NOBLEMAN UNDER A PINE AND PLUM TREE

The great ninth-century statesman and humanist, Sugawara no Michizane, seated in dignified state under the mingled branches of a pine and a plum.

Louis Aubert in "Les Maîtres de l'Estampe Japonaise" writes of this design: "Une estampe de Masanobu représente Sugawara no Michizane. Exilé, à la suite d'intrigues de Cour, bien qu'il fût favori de l'Empereur, il dut quitter Kyoto au temps de la floraison des pruniers. C'étaient les fleurs favorites de son jardin, où se dressait un pavillon du prunier rose. Sa poésie d'adieux à ses fleurs, tout Japonais, aujourd'hui encore, la connaît par coeur:

Sous la brise de l'Est,
Brillez de tout votre éclat.
O fleurs de prunier;
Bien que n'ayant plus de maître,
N'oubliez pas le printemps.

. . . Et comme dans la poésie Japonaise le prunier est toujours associé au pin, la légende joignit un vieux pin au prunier fidèle, et tous deux symbolisèrent les esprits des serviteurs qui n'avaient pas abandonné leur maître."

Another copy of this print is reproduced in the V. I. K. Paris Catalogue, "Primitives," Plate 35; and another in the Metzgar Catalogue, 1916, Plate 9.

A very large panel, size 26x10. A lacquer-print, colored by hand. Very fine impression; good condition.

43—THE VERANDA BY THE RIVER

With the Sumida River as a background, a matron is kneeling and addressing a young woman, who is delicately adjusting a cape on her shoulders. The robes sweep in the suave and rhythmic lines so characteristic of this master.

Size 12x6. A beni-ye print, in delicate yellows. A fine impression in fair condition.

SHIGENAGA

1697-1756

44—NOBLE STANDING UNDER PINE

Sugawara no Michizane (see No. 42), holding a branch of plum blossoms in his hidden hands, stands in dignified meditation under a pine tree. His elaborate court robes are drawn closely about him, with an air of aloofness and distinction.

A pillar-print, in three colors. Good impression and condition.

45—YOUTH WITH FOLDED FAN

With the long black sleeves of his brilliant robe swaying behind him, the young man moves slowly toward the left, balancing his folded fan between his fingers.

*Reproduced in "Scribner's Magazine" for March, 1916, with the following remarks: "In this print by Shigenaga may be seen such qualities of rhythmic composition, of sweep and flow and sway, as were never surpassed in later times. The figure is simplified beyond all trace of realism; it is purely a motif of movement,—the shadow of a dream of form projected by the luminous spirit of the artist against the wall of space."

Another copy is reproduced in the Harmsworth Catalogue, London, 1913, Plate 6; and another in the Danckwerts Catalogue, London, 1914, Plate I.

Size 13x6. A lacquer-print, colored by hand with red, yellow, blue, gold and black. A very fine impression, in excellent condition.





46—THE LETTER

Holding a letter in her hand, a girl stands poised, with the long, curving lines of her robes sweeping around her. This design exhibits the simplicity and gracious dignity that have made some print-lovers give to the Primitives the first place in their affections.

Size 12½x6. A lacquer- print, colored by hand with red, orange, black and gold. A fine impression, in beautiful condition. Formerly in the Lathrop Collection, N. Y.



TOSHINOBU

*Worked c. 1725-1742*47—GOING SOMEWHERE —
WHERE?

The actor Hayakawa Shinkatsu, as a girl with a curiously interrogative expression, moves slowly toward the left, with voluminous draperies swaying and sweeping around her in balloon-like waves of color. The impression of movement in the draperies is extraordinary. Toshinobu has always "some element of strangeness in his beauty"; he produced little, dying young, but it was all marked with a highly personal impress.

Size 14x6. A lacquer-print, colored by hand with yellow, orange, lacquer, and gold powder. A superb impression, in flawless condition.

TOYONOBU

1711-1785

48—THE FOOTBALL

Two noble youths in brocaded court robes stand looking up at a football that whirls in the air above them. The jewel-like treatment of the garment-patterns is but one element in the serene total balance of this little masterpiece.

Size 12x6. A three-color print; extremely fine impression in beautiful condition.



49—THE DANCE OF THE SCARVES

A young girl, in flying robes of rose and green, whirls in a dance, waving two long white scarves beside and over her. The scarves eddy and circle, repeating in brilliant rhythm the motif of her delicate dancing.

Toyonobu produced other more powerful designs, but few more exquisite.

Size 11½x5½. A boni-ye print, in black, rose, and green. An excellent impression in good condition.

50—THE GREEN GIRDLE

A woman in pale robes is tying the ends of her girdle; her loose garments have fallen open, revealing the delicate body beneath. Toyonobu, perhaps more than any other Ukiyo artist, devoted himself to the drawing of the nude. These rare works are among the finest of his productions.

*Reproduced in "Chats on Japanese Prints," Plate 8.

A pillar-print, in three colors. A remarkably fine impression, in superb fresh condition, very white.



51—THE EVENING PROMENADE

A youth carrying an Odawara paper lantern and an open umbrella moves slowly toward the right. His head is bent; his pale, soft-colored robe falls in long, straight folds to his feet. That peculiar solemnity and dignity which was one of Toyonobu's characteristics dominates the picture. It is one of his most important works.

Another copy of this print is reproduced in the V. I. K. Paris Catalogue, "Primitives," Plate 49.

A very wide pillar-print, size 31x 6½. Colored by hand with light shades of yellow, orange, red, and pale buff. An extremely fine impression. The condition of the print is as fresh as the day it was produced.



52—THE CHRYSANTHEMUM OBI

A tall, slender girl, carrying a large, open umbrella, is moving toward the left. Behind her sways a huge chrysanthemum-decorated obi, like a great butterfly. The varied, live, and imaginative silhouette of her figure is one of those felicitous triumphs of design that give Toyonobu his great fame today.

A pillar-print, in three colors. Excellent impression and condition.

53—THE PUPPET

A girl is lifting a puppet high above her head; her long sleeves swirl gracefully about her as she moves.

Size 11x5. A two-color print, in green and rose. A fine impression, in fair condition.

54—THE SPRING WIND

A girl, in glowing robes swept back by the wind, is hurrying toward the left. A wind-tossed willow-bough repeats the movement overhead. The girl's eager haste and the rush of the wind against her are admirably suggested. There exists a print by Toyonobu in which this design is exactly repeated.

A painting on paper, pillar-print size. Unsigned. In very fine condition.

KIYOMITSU

1735-1785

55—WOMAN WITH BAMBOO

BRANCH

Under a willow tree stands the actor Segawa Yujiro, in the role of Yaoya Oshichi (see No. 37). She carries tranquilly a long stem of leafy bamboo across her shoulder. Her trailing robes sweep widely about her feet; her slender figure rises in calm and stately curves against a delicate background of greenish grey. This play was performed by this actor at the Ichimura Theatre in February, 1773.

Size 11x15½. A print in four colors, yellow, rose, grey, and purple. An extremely fine impression, in beautiful and flawless condition.



56—THE GREEN HAT

A tall woman in flowing robes lifts her hands to place a green basket-hat upon her head. The long folds of her sleeves fall free in a cascade of glowing patterns.

*Reproduced in "Chats on Japanese Prints," Plate 10, with the following comments: "Kiyomitsu may be regarded as one of the half-dozen greatest masters of the pillar-print shape of composition. Much of his finest work was in this form. Here his somewhat tight curves lengthen out into flowing beauty; and the dignity always inherent in his drawing is at its best."

A pillar-print, in three colors. Very fine impression, in superb condition.



57—THE FAN VENDOR

The actor Nakamura Noshio I, in the role of a youthful vendor of fans, stands poised with three huge black-lacquer fan-boxes on his left shoulder. His slim figure, robed in pink, yellow, and purple, is outlined with the sharpness of a silhouette against a background of faint, cool grey.

Size 12½x5½. A very fine impression, in remarkable and most beautiful condition.

58—THE TORTOISE-SHELL CAT

A woman, in a dark violet bath-robe that reveals her slender figure, is moving toward the right. Behind her, a cat plays with her trailing robe.

A pillar-print, in three colors. Fine impression, in good condition.

59—WOMAN UNDER UMBRELLA

In a great curve of sweeping robe, a woman moves toward the left. An umbrella is held over her head by an invisible person behind her.

A pillar-print, in three colors. An exceptionally fine impression, in good condition.

60—THE LEGEND OF THE FROG

The actor Ichikawa Danjuro IV, in the role of Ono no Tofu, stands under a willow at the edge of a stream, watching a frog that is leaping up out of the water to snatch at the trailing branches. He carries a large, open, orange umbrella; his antique robes are brocaded with orange, rose, and green.

The celebrated ancient calligrapher, Ono no Tofu, had, in early life, tried seven times, in vain, to secure appointment to a certain official position. Walking one day by the river in dejected reflection over his blocked career, he observed a frog whose seven-times repeated attempts to seize a high willow-branch were finally, on the eighth attempt, rewarded with success. Thereupon Ono no Tofu took into his heart the lesson of unflagging endeavor, made one more and successful attempt to obtain the office, and eventually rose to greatness.

Since the chronicles of the Japanese stage show that Danjuro played this role at the Nakamura Theatre in the autumn of 1758, and not again for many years, the print may be accurately dated.

Size 11½x5½. A three-color print, very finely printed; in exceptionally beautiful condition due to the oxidization of the orange pigment.





61—THE VERANDA

Along a narrow veranda moves a woman; from her shoulders hang the swirling folds of blue-grey bath-robe which, swept open by the wind of her movement, reveals her finely-drawn body. The drawing of the draperies and the curious perverse grace of the body are equally fascinating.

“Kiyomitsu’s rare nudes take a place close beside those of Toyonobu. They have a keen poetic charm; and though their vigor is less marked than those of Toyonobu, their grace and elegance of movement is at least as striking.”

—*Chats on Japanese Prints.*

A pillar-print, in three colors. Very fine impression and condition.

62 THE BRIDE

A young girl stands in a shy meditative attitude, holding the end of her long striped sash in her mouth. Her robes sweep in long, graceful folds.

The poem at the top of the print may be translated: “The plum-tree may blossom in the coldest season of the winter, untying the knot fastened upon it by the snow; so the bride going to the couch of her lover.”

A pillar-print, in three colors. Very fine impression; brown, but in good condition.



63—BEFORE THE BATH

A nude girl is slipping a flowered bath-robe off her shoulders. As she thus steps out of her raiment, she moves with a strange wistful delicacy of attitude that makes the picture extremely noteworthy.

*This print, formerly the property of M. Charles Vignier, is reproduced in the V. I. K. Paris Catalogue, "Primitives," Plate 55.

A pillar-print, in two colors. A very fine impression; brown but in strong and beautiful condition.

64—THE PLUM-BLOSSOM ROBE

The actor Segawa Kikunojo II. in the role of a graceful young courtesan, who stands in meditation while around her swirls the splendor of her gorgeous blue and rose garments.

The poem at the top of the print may be translated: "Her loveliness can know no change; snow has no power to break the supple boughs of the weeping-cherry tree."

A pillar-print, in three colors. Very fine impression; toned, but in good condition.



65—THE BATTLEDORE

The young girl Osome, portrayed by the actor Segawa Kikunojo II., dashes with flying red robes toward the left, pursuing with her lifted battledore a shuttlecock that poises in the air above her.

The poem at the top of the picture may be translated: "Oh my first love, that was born at the first sight of Osome! Oh maiden like a flower!"

A pillar-print, in three colors. A superb impression, in remarkable condition; the orange pigment has become slightly oxidized, with the most felicitous results.

66—YOUTH AND MAN AT ARMS

The actor Onoye Tamizo, as Otsu-e Wakashu, stands balancing a pile of blocks on his raised hands. Behind him the actor Ichimura Ozaemon IX, as Otsu-e Musashibo Benkei, decked out with every conceivable trapping and implement of war, stands glowering at him. A scene from the mimetic dance "Ataka no Matsu," performed at the Ichimura Theatre, December, 1769.

Size 12x6. A three-color print, in very unusual shades of grey, pale red, and pale yellow, with a pale yellow background. An extremely remarkable impression, both in sharpness of line and in delicacy of color. In brilliant and flawless condition.



67—THE FLUTE PLAYER

The actor Bando Hikosaburo II. moves gracefully toward the left, holding a flute to his lips.

The poem at the top of the print is a complimentary dedication to this famous actor in his youth. It may be freely translated: "Like the crane, which is your emblem, you move with gentle steps; you play the bamboo flute now at the beginning of the new year; you shall be like that bamboo stem which grew to be an instrument of music." This actor was, however, destined to die very young—before the age of thirty.

A pillar-print, in three colors. Exceptionally fine impression, in excellent condition.

68—THE JAR OF BAMBOOS

The actor Segawa Kikunojo II., in the role of Oshichi (see No. 37), stands before a huge square jar of bamboos, playing with a scarf. Her long sleeves and trailing gown sweep in splendid curves. This actor played this role in 1759, in 1767, and in 1768. The style of the print indicates that it must be one of the two latter performances that is depicted.

Size 11½x5½. A four-color print. A fine impression, which in spite of having grown very brown has not lost all of its beauty.



69—THE LITTLE BUDDHA

The actor Ichikawa Danjuro IV., in the role of Hojo Tokimasa in the play "Kaido-ichi Yawarogi Soga," is lifting a small Buddha in his right hand while he grasps two swords with his left. The extraordinary rhythmic swirl-pattern of his robes gives great life to the design.

Size 11½x5½. A two-color print, in brick-red and dark green. A very fine impression, in superb condition.

70—WOMAN SMOKING

The actor Segawa Kikunojo II. as a woman, seated on a bench. She holds a long pipe in her hand, gazing up at the branches of a plum tree

that arches overhead. Her long sleeves fall in sweeping folds. The role is that of Keisei Tomagiku in the drama "Kawaranu Hana Sakae Hachinoke," performed at the Nakamura Theatre in November, 1769.

*Reproduced in "Chats on Japanese Prints," Plate 9, and there referred to as follows: "Kiyomitsu's work is markedly stylistic,—even dominated by a certain mannerism; and one comes to recognize infallibly the formula he uses, and to regard as an old friend that peculiar swirl of drapery and swing of body and artificial poise of head which appear, as in this picture, like an accepted convention throughout the larger number of his designs."

Size 11½x5½. A three-color print; very fine impression and condition.



71—SAMURAI WITH DRUM

The actor Sawamura Sojuro II., in robes of splendid decorative pattern, stands holding up a drum. He appears in the role of Kudozaemon Suketsune, in the play "Edo no Hana Wakayage Soga," at the Ichimura Theatre, February, 1769. A massive composition, of much dignity.

Size 12x5½. A two-color print, in brick-red and dark green, with strong use of black. Very fine impression and condition.

72—DRAWING THE SWORD

The actor Onoye Kikugoro, in the rich ceremonial robes of a samurai,

stands tense in an attitude of challenge, his hand on the hilt of his half-drawn sword. A pine tree arches in the background.

Size 11½x5½. A three-color print; extremely fine impression and condition.

73—PROGRAM OF THE ICHIMURA THEATRE

At the top of the picture are miniature sign-boards with the names of the actors; below, a large number of the actors themselves are depicted in the costumes of their roles. Among them appear the famous actor of heroic parts, Matsumoto Koshiro, and the greatest of all actors of women's parts, Segawa Kikunojo.

Size 12½x18. Printed in black and white. In good condition.

KIYOHIRO

Worked c. 1735-1760



74—THE WIND OF LOVE

Under the waving branches of a willow moves a young girl, her garments gently touched by the wind. In her footsteps follows a youth as young and graceful as she. The poem inscribed on the background may be translated: "The wind of love whispers—and there is yielding of the willowy limbs."

Size 10½x5½. A two-color print, in rose and green. A fine impression, in good condition.

75—THE LEGEND OF THE FROG

A girl in the guise of Ono no Tofu, (see

No. 60), in robes of dark green and rose, stands under a beautifully drawn willow, watching the frog leap. A design of peculiar grace.

Size 10½x6. A two-color print; excellent impression and condition.

76—THE CHECKED ROBE

An actor of the Ichikawa School, as a samurai, stands motionless and impassive, concealing his hands in the long sleeves of his checked robe.

Size 12x6. A two-color print, in green and brick-red. Very fine impression and condition.

77—THE FLYING TOP

A laughing boy, whirling on one foot, tosses a top into the air, where it revolves suspended for a moment. His glowing robes pulsate in superb lines of motion.

Size 12x5½. A three-color print; very fine impression and condition.

HARUNOBU

1730-1770

78—FORGET ME NOT!

An exquisite young courtesan, in luminous robes, stands on the veranda of a house; she touches with a delicate caress of farewell the umbrella of a young man who has just taken leave of her.

*Reproduced in "Chats on Japanese Prints," Plate 14. with the following comment: "Harunobu, feeling himself akin to the great classical tradition whose refined beauties had been handed down from ancient China mingled with the beauties of poets and sages, determined that he would lift from the Ukiyo School the stigma of vulgarity which the theatre had given it, and invest it with some of that gentle cultivation which fills like light the old Chinese paintings of Ming gardens. Therefore he turned his attention to the depiction of another world than the theatre,—the life of aristocratic ladies, of young lovers, of those famous beauties who in humbler station were the flowers and sunshine of the tea-house and the festival. This picture portrays one of these. His method of handling the figures,—a peculiar mingling of naivete and sophistication, like that of a minstrel singing incredible enchanted legends with complete seriousness, was a new and never-recovered note in the history of Ukiyo."

Size 11x8. A supremely fine impression, in fresh and flawless condition.



79—THE HAPPY PRINCE

A young prince in pale antique robes stands on a veranda. To the right, a girl, whose concealed figure appears only as a shadow on the paper screen, is gently leading him by the hand. Delicate grey background.

The scene is from the legend of Prince Yoshitsune and Jorurihime; see No. 229.

A calendar-print; the embossed pattern on the robes of the prince contains the characters "Meiwa II," or 1765, the first year of Harunobu's development of polychrome printing. Signed "Kogan, member of the Kyosen Renchu."

*Formerly in the Hayashi Collection; reproduced in the Hayashi Catalogue, Page 112. Later, when the property of M. Charles Vignier, it was described in the V. I. K. Paris Catalogue, "Harunobu," No. 83.

Size 10x7. Extremely fine impression and condition.



80—READING THE LETTER

A young girl, in flowing draperies, is seated on a *kotatsu*, or covered fire-box, reading a love-letter; while a youth, hidden beneath the comforter, spies upon the missive. Outside the window appears a glimpse of snowy bamboos.

The theme of the print makes whimsical allusion to the Ronin story; see No. 120 hereinafter.

Size 11x8½. An extremely fine impression, in brilliant and flawless condition. Slight oxidization of the grey pigment has given a magic touch to the colors.



81—WINDOW OPENING TOWARD THE SEA

Before a window opening onto an arm of the sea stands a young courtesan in pink and white. At her feet her two small girl-attendants are absorbedly playing with a doll. The white of her robe is printed without any key-block, by the use of gauffrage only.

Size 11x8. A very fine impression, in good condition.



82—THE TEMPLE VISIT

A father, mother and elder sister are taking a little girl to the temple for the Miyamairi Ceremony of naming. The orange temple-torii rises in the background.

Another copy of this print is reproduced in the Happer Catalogue, 1909, with the remark: "This is one of the most superb examples of the complete mastery of the full palette of colors of this ever-varying artist at the height of his powers and popularity."

Size 11x8½. Very fine impression, in good condition.



83—THE DEPARTURE

A graceful youth in a green robe stands on the veranda enclosing a garden, about to depart. A slender courtesan, one of Harunobu's delicate butterfly-women, is lying at his feet and touches his robe with a gesture of reluctant farewell. Soft color.

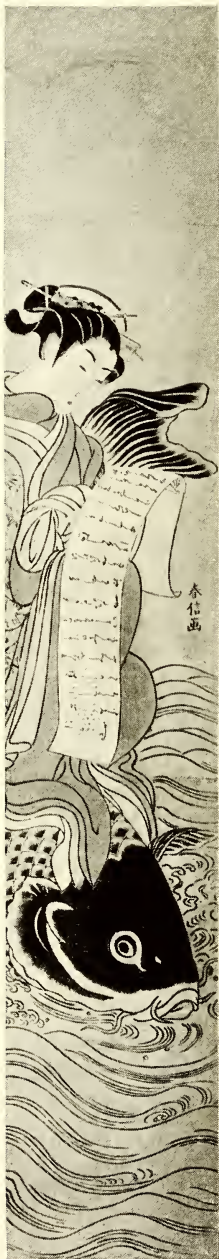
Size 11x8. An extremely fine impression, in excellent condition.



84—THE SNOW-RABBIT

After the first snow-fall of the season, a graceful young woman is walking across a snowy courtyard, followed by a little girl bearing a tray on which is a snow-rabbit. One of the delicate masterpieces of line and color that have given Harunobu his fame.

Size 11x8. A remarkably fine impression, in good condition.



85—COURTESAN RIDING A CARP

The rose-robed figure of the young girl, holding a long love-letter in her hand, is poised on the back of a huge black and gold fish as it swims the waves. Luminous grey background and delightful color.

The subject of this print embodies an amusing and most irreverent allusion to sacred things. According to the venerable legend, the ancient Taoist sage Kinku Sennin, a hermit of extreme holiness, having once absented himself for a long time from the haunts of men, reappeared at last, riding on the back of a huge carp as it leaped from the water, and bearing in his hand a copy of the Buddhist scriptures. But in this design, it is the little "flower of joy" and her love-letter that take the sage's place.

A pillar-print. An extraordinarily brilliant impression, in perfect and luminous condition.

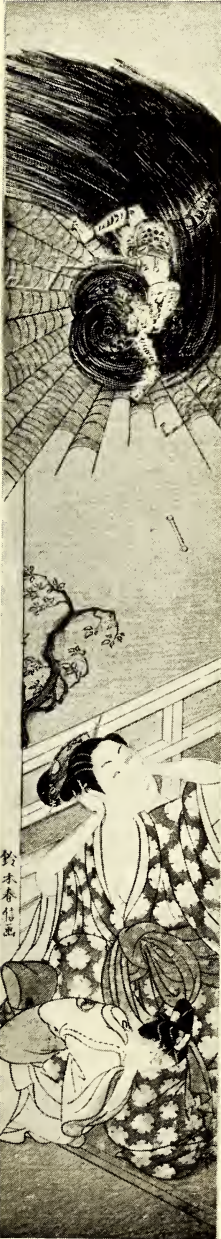
86—THE ACTOR BANDO HICKASABURO II.

He stands, a powerful dignified figure, carrying the basket hat of a komuso.

The figure is conceived in the style of the "Primitives," very like Kiyomitsu; it is printed from three color-blocks only. Harunobu produced few actor-portraits; all of them were very early. Of them, this is a most distinguished example.

*Formerly in the Metzgar Collection; reproduced in the Metzgar 1916 Catalogue, Plate 10.

A pillar-print. Very fine impression; excellent condition.



87—THE THUNDER GOD

A young courtesan in robes of soft luminous color crouches in terror on a balcony with her child-attendant; while overhead the Thunder God Kaminari-san throws down a love-letter to the timorous young beauty. In his excitement the god drops one of his drum-sticks. The color-scheme is of an unusual cool exquisiteness, against a grey background.

*Formerly in the Danckwerts Collection; reproduced in the Danckwerts Catalogue, 1914, Plate 6.

Pillar-print. A remarkably brilliant impression, in extraordinary and flawless state. Apparently it has never been even rolled.

88—THE LOVERS' SAMISEN

The two lovers are reclining before a large painted screen; she, dressed in a white robe, is leaning against him and holding a samisen in her hand.

Remarkably rich and luminous color. The white robe is printed without black outline by gaufrage alone.

Size 8x11. A most brilliant impression, in wholly flawless state.



89—THE EVENING LETTER

A slender girl, in loose pale night-ropes that reveal her delicate breast, stands before a mosquito-netting, reading a letter. Her robe falls in subtly drawn folds.

One of Harunobu's famous masterpieces. Other copies are reproduced in the V. I. K. Paris Catalogue, "Harunobu," Plate 18; and in Gookin's "Japanese Color Prints and their Designers," 1913, Page 22.

A pillar-print. A very fine impression, in faded but good condition.

90—PHEASANT AND NIGHT SKY

An overhanging rock rises from the edge of a sinuous stream; there, amid flowering peonies, perches a brilliant pheasant. Two birds wheel overhead, against a night sky of solid black. A rare print; formerly in the Lathrop Collection, N. Y.

Pillar-print. A fine impression, in beautiful condition.



91—A TEA-HOUSE GIRL

The slender young figure of the beautiful tea-house girl Osen, of the tea-house Kasamori, in smoothly-falling pale robes, stands beside a small tea tray, near where a temple-torii rises. No one but Harunobu ever achieved quite this grace of drapery and serenity of motion.

A pillar-print. A very fine impression, in excellent condition.

92—GIRL PLAYING WITH KITTEN

*Reproduced in "Chats on Japanese Prints," Plate 15, with the following description: "The print is a soft grey and lavender study of a girl. Within the long, narrow space, against a background of cool grey, rises the figure, whose bent pensive head looks down at the ball she is dangling before a cat at her feet. Drooping from her slender shoulders fall robes whose slow curves seem moulded by the faint and gentle airs that breathe around her. The long drapery is interwoven with hints of mauve melting into rose,—more like ghosts of the palette than colors,—and touches of translucent salmon and amber and grey are repeated like an arabesque of lights down the folds."

A pillar-print. A supremely fine impression, in superb condition.



93—THE BOY'S KIMONO

A graceful young mother is getting a robust little boy into his kimono. A maid, whom a cat is vainly trying to distract, stands by with the boy's girdle. Grey background. A rare print.

Another copy, from the Vever Collection, is reproduced in Challaye's "Le Japon Illustré," 1915, Page 55.

Size 11x8½. An exceptionally fine impression, in excellent condition.



94—THE COMFORTABLE KITTEN

A young girl, drawn with all Harunobu's visionary grace, stands before a large screen, holding a white kitten in the bosom of her robe. A small girl is reaching up her hands to touch the little animal. The idyllic sweetness of the great artist's spirit pervades this picture, whose luminous colors no one but he ever achieved.

*Reproduced in Scribner's Magazine for March, 1916.

Size 11½x8½. An impression of extraordinary quality, in flawless and exquisite condition.



95—THE BLACK ARCH

A young man in ceremonial dress stands before a black arched window; a young girl is helping him to tie his girdle. The sky beyond the arch is a luminous grey that puts the figures into fine relief.

Formerly in the Appleton and the Metzgar Collections.

Size 11x8½. An extremely fine impression, in flawless and luminous condition.



96—"EVENING SNOW ON THE HIBACHI," (TWO PRINTS)

In a soft-toned interior, a young man sits pensively smoking a slender pipe, while a young woman is shaping and drying floss-silk over a small fire-box. One of the famous "Zashiki Hakkei," or Eight Parlor Views, designed by Harunobu and printed by Kyosen. A remarkable example of Harunobu's command of color.

Accompanying this print is an excellent modern reproduction, made from it by Watanabe of Tokyo in 1914. The inexperienced collector may perhaps amuse himself by seeing if he can tell which is which.

Size 10½x8. An impression of exceptional quality, in flawless and brilliant condition.



97—GIRL UNDER SNOWY BAMBOOS

A beautiful young girl in robes that droop in purple folds, stands under branches of snow-laden bamboo, while she opens the umbrella which she holds. The grey wintry sky contrasts with the snow under foot. Full of the characteristic Harunobu charm.

A pillar-print. An extremely fine impression, in beautiful condition.

98—THE TEA HOUSE KITTEN

Before a tea house stands an extremely tall willowy girl, dangling a ball before a kitten. Very fine color.

This print is one of the rare designs which Harunobu produced just at the close of his tragically brief career,—designs in which he elongated his figures far beyond nature.

Pillar-print. A very fine impression, in beautiful condition.



99—THE FLUTE BESIDE THE TAMA
RIVER

The legendary hero Shirai Gompachi, ronin-lover of the beautiful Komurasaki, moves pensively along the shore of the Tama River in Takano. He carries the flute and basket hat of a *komuso*, or dishonored samurai.

The translation of the poem at the top of the print is: "Although the travellers forget all else, they will not forget to fetch water from the Tamagawa in Takano,"—obviously an allusion to some legend. One of the famous series, "The Six Tama Rivers."

A pillar-print. An extremely fine impression, in admirable condition.

100—THE FLUTE PLAYER

The same hero as the subject of the preceding print, but a wholly different design, without background. A notable print; reproduced in "Chats on Japanese Prints," Plate 15.

A pillar-print. An extremely fine impression, in admirable condition.



101—THE BLACK HOOD

A girl in a black winter hood and purple robes moves through a snowy winter landscape; the snow is beginning to fall again, and she is just raising her umbrella. A haunting figure that well merits its fame. One of the Tamagawa series, the Chidori no Tamagawa.

Formerly in the Lathrop Collection, N. Y. Another copy is reproduced in the Hayashi Catalogue, Page 60.

A pillar-print. An extremely fine impression, in beautiful condition.

102—GIRL WITH SAMISEN

A young courtesan in delicate colored robes is seated on the matting; she has just finished playing the samisen.

Size 8½x6. From the album "Seiro Bijin Awase." A fine impression in excellent condition.

103—THE GREY GIRDLE

A standing girl in flowing robes is tying her obi.

Same as the preceding.



104—YOUNG NOBLE WITH HAWKING
GLOVE

A young man in purple robes of great dignity stands adjusting a glove for falconry. Harunobu was never a vulgar designer; but in this print he expresses an aloofness and distinction that is more than usually superb. A rare print.

A pillar-print. A very fine impression, in beautiful condition.

KIYOTSUNE

Worked c. 1740-1770

105—THE NIGHT LAMP AT DAWN

In the foreground, a girl is extinguishing the night-lamp; in the background are two lovers under a mosquito net; the man is still asleep, but the woman is leaning on her elbow to smoke. The poem at the top may be translated: "The early bell of dawn has come too soon; too soon the happy night is over!"

Another copy of this rare print is reproduced in the Tuke Catalogue, 1911, Plate 5; and another in the Happer Catalogue, 1910, Plate 28.

A pillar-print. A very fine impression, much faded.

MASUNOBU

Worked c. 1740-1770



106—MOTHER AND BOY

A young mother in pale blue robes stands under a wind-swept willow-branch, while a little boy tugs at her skirt. Grey background.

A pillar-print. A superb impression, in flawless and beautiful condition.

107—THE PARACHUTE LEAP

A young girl, grasping an umbrella as a parachute, has taken the dizzy leap from the high platform of Kiyomizu Temple. Her garments flutter about her in windy folds. At the base of the platform stands a young man awaiting her. Very unusual, cool color-scheme.

This print is a frivolous allusion to the old superstition that if one leaps from the commanding parapet of Kiyomizu Temple in Kyoto, the All-merciful Goddess Kwannon may perhaps waft one gently and safely to earth, and in addition grant to one the fulfillment of that hopeless wish which caused the desperate attempt. Here, however, the infatuated girl evidently thinks Kwannon a less safe protection than a parasol; and as to the fulfillment of the wish,—is not her lover already waiting for her?

A pillar-print. A remarkable impression, in flawless and brilliant condition.



108—THE AMIABLE HOTEI

A youth in robes of purple and green stands balancing on the shoulder of the fat God of Good Fortune, Hotei, waving the god's ceremonial fan. Remarkable color.

Another copy of this print is reproduced in the Hayashi Catalogue, 1902, Page 114; and another in Kurth's "Japanische Holzschnitt," Plate 24.

A pillar-print. A superb impression, in flawless glowing condition.

KORIUSAI

Worked c. 1770-1781

109—PAINTING THE SCREEN

A kneeling courtesan in brilliant robes of black and orange is writing an inscription on a large screen. Behind her, two young attendants are grinding ink for her. From the famous series, "Designs of Spring Greenery."

Size 15x10. A very fine impression in flawless condition.

110—THE PEONY ROBE

A courtesan in rich robes of soft color is holding up a small boy who claps his hands at a young girl standing near by. From the same series.

Size 15x10. An extremely fine impression, in good condition.



111—THE VAIN DISGUISE

A slender youth in white, wearing the mask-like basket hat of a *komuso* or wandering mendicant, stands with his flute in front of the entrance to a house. A courtesan and her attendant, standing on the veranda, are offering him the requested alms,—but offering it on a mirror, which reflects and reveals to them the covered face of the youth.

No reproduction can catch any trace of the delicacy and splendor of this print, in which Koriusai's characteristic color-scheme of orange and blue seems to reach its highest perfection. The blue, as is so rarely the case, is quite unchanged by time; the orange is oxidized in the most beautiful tones. Formerly in the Appleton Collection.

Size 10½x7½. A matchless impression, in superb condition.



112—THE BLUE ROBE

A seated courtesan, in black and orange, is examining a wide-spread blue robe which her young attendant is holding up for her inspection. The extraordinary use of this large mass of solid blue produces one of the most striking effects in the whole of Koriusai's work. Formerly in the Appleton Collection.

Size 13x9. A remarkably fine impression, in flawless and luminous condition.



113—LOVERS IN GARDEN

Reizei, the maid of Jorurihime, (see No. 229), has just admitted Jorurihime's lover to the garden. An early design, influenced by Harunobu. Very soft rich color.

Size 10x8 A remarkably fine impression, in beautiful condition.



114—GIRL WITH HAND-LANTERN

The young figure, in sweeping robes, crosses a courtyard, followed by a dog. An early and fine design, in strong Harunobu style.

Size 10 x 8. An extremely fine impression, in good condition.



115—MOONRISE ON YEDO BAY

An exquisite little courtesan in robes of white stands adjusting her hairpins. Behind her, a latticed window opens onto the sea, where the moon is rising out of clouds. An early work, in the Harunobu style.

A pillar-print. Very fine impression, in excellent condition.

116—MOTHER AND BOY

She stands with bared breast, her grey and orange robes falling gracefully about her slim figure. The boy is playing with a small dipper as if it were a pipe. This is one of Koriusai's finest early works in the Harunobu manner. Pale grey background.

*Reproduced in "Chats on Japanese Prints," Plate 16.

A pillar-print. A superb impression, in brilliant and beautiful condition.



117—THE RUSTIC PAVILION

At the gate of a small pavilion in the midst of flooded rice-fields stands a slim young courtesan in purple robes, with a pensive expression on her face. A red-robed youth crouches beside her. Is this perhaps a quiet little lover's holiday, far from the great city? An unusual composition in rich color. Formerly in the Lathrop Collection, N. Y. A rare print.

A pillar-print. A remarkable impression, in wholly flawless and brilliant condition.

118—TWO GEISHA

They stand, in long, glowing draperies; the nearer, whose black robe gives the picture its character, holds a lute. Other copies of this print exist in which the black robe is printed in a pale neutral color, with a resulting loss of contrast that is immeasurable.

*Reproduced in "Chats on Japanese Prints," Plate 17, with the following comment: "Koriusai draws the figures of these two women, one behind and a little above the other, the one in the background luminous with soft neutral tints, the one in the foreground robed in a black whose intensity cuts sharply through the otherwise monotonous sweetness of the picture."

A pillar-print. An impression that is probably unrivaled; in flawless and brilliant condition.



119—THE FIRE TOWER

Before a huge black fire-tower pass a richly dressed courtesan and her small girl-attendant. The composition is unusual and striking.

A pillar-print. An extremely fine impression, in excellent condition.

120—THE VERANDA LETTER

A young samurai in purple and green robes stands on a veranda and looks up to find with astonishment that a girl on the balcony above him is leaning over and trying to read the letter which he holds. Meanwhile, unobserved, a man hidden beneath the veranda actually does read it. The color of the picture is exceptionally harmonious.

This print is a humorous allusion to the famous episode in the story of the Forty Seven Ronin, where the hero, Yuranosuke, reading a letter which discloses the plans of his sworn enemy Moronao, is spied upon by Moronao's retainer Kudaya, who is hidden beneath the floor of the inn-veranda.

A pillar-print. An extremely fine impression, in fine and brilliant condition.

121—THE VERANDA LETTER

A wholly different treatment of the same theme,—but here it is a courtesan who takes the place of the spied-upon hero, while a youth on the balcony looks down, and an unshaven man-servant from beneath the veranda indiscreetly peeps at the young lady's legs. Rich color.

A pillar-print. Very fine impression and condition.



122—MENDING THE ROBE

A kneeling girl in garments of bluish grey and faint pink is mending a rip in the pale yellow robe of a young man. Grey background. In both drawing and color, this print has an unusual and individual character. A rare print.

A pillar-print. An extremely fine impression, in flawless condition.

123—COURTESAN WITH DRAGON GIRDLE

Solomon in all his glory was doubtless less splendid and less self-possessed than this young woman whose dragon-girdle, pale blue under-robe, and rich black and rose over-robe glow as if light shone through them.

*Reproduced in "Chats on Japanese Prints," Plate 18, with the comment: "She stands like a calm peacock, with glowing orange combs alight in her hair."

A pillar-print. An extremely fine impression, in flawless condition.



124—TEA HOUSE GIRL

The exceptionally large figure of a superbly proportioned tea-house waitress stands before a tea-booth. The drawing is a striking example of Koriusai's most individual style at its complete maturity, when it no longer resembled Harunobu's. Fenollosa wrote of it: "The figure is designed to rely entirely on its own dignity, eschewing all the graces of embroidery or lace textures. It uses a fine low tone, enlivened by a dull orange. The use of the perforated tea-tray as a bracelet is a charming touch."

A pillar-print. An exceptionally superb impression, in flawless, glowing, and altogether remarkable condition.

125—TWO LOVERS IN THE FIELDS

The youth is carrying the girl through blossoming meadows; overhead, crying out its song, flies the cuckoo of spring.

*Reproduced in "Chats on Japanese Prints," Plate 16.

Pillar-print. An extremely fine impression. In beautiful condition.

126—THE CONVULVUS GIRL

A graceful young courtesan in long robes of dark blue stands before a hanging box of convolvulus vines, delicately tasting a bud which she has picked. The pale grey background gives to her beautiful head a fascinating warmth and perspective.

A pillar-print. A very fine impression, in beautiful condition.

127—TWO LOVERS UNDER A WILLOW

The girl, in rose-colored robes and a pale green girdle, is seated on an emerald-toned bench near a stream. The youth, in faint violet robes, stands near her, playing the flute. The lyric mood of the picture is one that was hardly ever again matched by Koriusai. Fenollosa greatly admired the drawing of the girl's figure: "The sinuous curves of the body are perfectly felt under the rose garment," he wrote. "This is surely one of the finest figures ever drawn by an Ukiyo artist."

A pillar-print. An extremely fine impression, in beautiful soft condition.

128—THE ROBE OF GAUZE

In a robe of pale purple gauze that reveals transparently the contours of her pink under-robe and her delicate limbs, a young woman stands holding a round fan. Beyond the veranda where she stands is a background of mountains in the summer evening light. Fenollosa wrote of this design: "Who can deny that this most exquisite work is in several senses an advance on all that precedes? From the magnificent drawing of the nude parts, to the costume, a dream of textures and colors;—from the broken bamboo and the back-lying hills, to the black chrysanthemum on the circular white fan—an elegance and a harmony of the unexpected! This is one of Koriusai's finest early heads."

Another but inferior copy is reproduced in the V. I. K. Paris Catalogue, "Harunobu," Plate 306.

A pillar-print. Extremely fine impression and condition.



No. 126



No. 127



No. 128

KORIUSAI, THREE PILLAR-PRINTS

129—AUTUMN WINDS IN THE WILLOW

Two young girls pass under a willow tree, with robes blown into beautiful confusion by the autumn winds. A rare print.

The charming simplicity of the yellow robe, on the left, is almost the heart of the picture. Yet by some freak, which shows how dangerous revisions are to any artist, Koriusai at a later date issued a new impression of this design in which he added a very marked pattern to these draperies. The result (see reproduction in the May Catalogue, 1918, No. 581) was disastrous. The line-rhythm of the robes vanished forever.

*This print, formerly the property of M. Charles Vignier, is reproduced in the V. I. K. Paris Catalogue, "Harunobu," Plate 32.

A pillar-print. A very fine impression, in slightly soiled but extremely beautiful condition.

130—RABBITS AND MOON (*Two Prints*)

A white and a pink rabbit crouch among convolvolous vines under a pale rising moon. Koriusai's animal pictures are rare and famous; this, by virtue of its fine composition and soft, harmonious color, may rank as one of the most important of them.

Accompanying this print is a reproduction of it made in 1916 by Watanabe of Tokyo, who was the former owner of it.

A pillar-print. A superb impression, in beautiful condition.

131—THE WELL

A willowy young girl in green and grey is drawing water from a well, while her companion, in purplish grey, washes a robe in a flat tub. This is a particularly harmonious copy of the famous design.

*This print, formerly the property of M. Charles Vignier, is reproduced in the V. I. K. Paris Catalogue, "Harunobu," Plate 30. Another copy is illustrated in the Metzgar Catalogue, 1916, No. 37.

A pillar-print. Extremely fine impression and condition.



No. 129



No. 130



No. 131

KORIUSAI, THREE PILLAR-PRINTS

132—THE TASSEL

A tall, slender girl in a violet-checked summer robe with rose-colored girdle is pulling the tassel of a cord that raises the mosquito-netting over her bed. The drawing of the drapery, and the suggestion of the contours of the slim body beneath, are executed with fine simplicity; the design is a famous one.

A pillar-print. An exceptionally fine impression, in brilliant condition.

133—TWO LOVERS DRESSED AS KOMUSO

The tall and dignified figures of the pair move toward the left; he, carrying a flute, is in black and rose; she, carrying a yellow basket-hat, is in white and violet. Koriusai rarely drew more stately figures. Their costumes are an allusion to the story of the beautiful courtesan Komurasaki and her ronin-lover, Gompachi.

Another copy of this print is reproduced in the Yoshida Catalogue, Amsterdam, 1911, Plate 61; and another in the Sotheby Sale Catalogue of January 4, 1911.

A pillar-print. A very fine impression, in beautiful condition.

134—THE NEW YEAR'S DANCER

A girl in the archaic black hat and ornate red robes of a Manzai dancer poises against a background of clouds and rising sun. Fenollosa wrote of this design: "This most brilliant print illustrates well all of Koriusai's finest characteristics."

Another copy is reproduced in the V. I. K. Paris Catalogue, "Harunobu," Plate 36.

A pillar-print. A very fine impression, in beautiful condition.



No. 132



No. 133



No. 134



135—THE LAKE OF GOLDEN CARP

Standing on a small orange-lacquered bridge in the grounds of the Kameido Temple in Yedo, a young couple are clapping their hands to call the golden carp,—while their delighted youngster throws crumbs down to the leaping fish. Wistaria overhead; pale grey sky; pale, luminous robes.

*This print, formerly the property of M. Charles Vignier, is reproduced in the V. I. K. Paris Catalogue, "Harunobu," Plate 34. Another copy is illustrated in the Tuke Catalogue, 1911, Plate 7.

A pillar-print. A superb impression, in flawless and admirable condition.

136—A GAME OF TAG

A young girl in sweeping robes of soft grey is being pursued by a small boy around a tall black and yellow screen decorated with a design of the sun rising over waves. One of Koriusai's most daring compositions.

*Formerly in the Lathrop Collection, N. Y. Reproduced in "Chats on Japanese Prints," Plate 17, with the following comment: "In this print Koriusai dashes the intense black line of a screen down through the middle of the picture, and sets the delicate eddies of the child's and the young girl's garments playing around its base."

A pillar-print. A superb impression, in good condition.



SHUNSHO

1726-1793

137—THE WRESTLING MATCH

Two huge wrestlers poise in the ring, crouching, ready to spring at each other at the signal of the umpire.

The magnificent brutality of the drawing, the massiveness of the composition, and the somber intensity of the coloring, combine to place this among Shunsho's masterpieces. It is interesting to note that this print, so greatly admired in Europe, has never met with special enthusiasm from most American collectors.

Formerly in the Hayashi and the Wakai Collections. Another copy is reproduced in the V. I. K. Paris Catalogue, "Harunobu," Plate 56.

A print of quite exceptional size, 14½x19. A superb impression in beautiful condition.

138—WOMAN WITH PIPE

The actor Nakamura Tomijuro as a woman holding a smoking-tray and a slender pipe. A figure drawn with that curious dramatic unreality so characteristic of this artist's manner.

Size 12x5½. A fine impression, in excellent condition.



139—MAN WITH BATTLE-DORE

The same actor, as Soga no Goro, in pale orange-lighted robes, stands before a pale grey and orange background, holding a battle-dore. A quiet and graceful figure.

Size 12x5½. An exceptionally fine impression, in flawless condition.

140—WOMAN FLOWER-VENDOR

The actor Iwai Hanshiro IV, as a young woman holding a fan. Her pale orange robes are alight with touches of color. Behind her on a stand are the traditional "Flowers of the Autumn." Formerly in the Fenollosa and the Gookin Collections.

Size 12x5. Exceptionally fine impression, in flawless condition.



141—A WRESTLER

Tanikaze Kajinosuke, champion of all Japan, is pictured walking slowly along in a great robe of red and yellow over black. His massive figure and heavy face are superbly depicted; and the contours of his robe, so suggestive of the bulk within, are an achievement of Shunsho at his best. A rare print.

Exceptionally large size panel, 15x7. A remarkable impression, in flawless condition.



142—THE DEMON KILLER

The legendary Shoki, famed as the Demon Killer, is about to stab with his sword two miserable small imps who are writhing on the ground before him. A powerful figure, printed chiefly in greys and pale yellow.

The classical canons of Chinese painting lay down the rule that pictures of Shoki should be painted in one color only. Though Shunsho has not obeyed the rule literally, he has been distinctly influenced by the spirit of it; for this print has the effect of a monotone. And this detail,—one of a thousand that could be cited,—is a perfect illustration of the erroneousness of regarding the Ukioye School as a mere negation of classical dogma, and failing to recognize the fact that, consciously or unconsciously, in its own peculiar way, it inherited and echoed the racial traditions of many thousand years.

A pillar-print. A very fine impression, in flawless and superb condition.

143—THE RED DAIMYO

The actor Ichikawa Danjuro V, performing a Shibaraku act in the great red robes of a Daimyo holding a huge sheathed sword aloft. Fine color and line.

Another copy of this print is reproduced in Succo's "Toyokuni," I, Plate 6.

Size 12x6. Extremely fine impression in flawless condition.

144—WARRIOR ON A BOAT

The same actor as an armed Daimyo lifting up a lacquer casket. Rich greens and orange against a pale grey sky.

Size 13x6. A superb impression, in wholly flawless condition.



145—THE LEGEND OF THE
DWARF TREES

The actor Nakamura Tomijuro, as a beautiful young courtesan standing on a veranda in rich robes, looking pensively at a dwarf plum-tree. It is rarely that the dramatic genius of Shunsho expressed itself in such delicacy and grace.

The print is an allusion to the story of the poor samurai Sano Ganzaimon, who, to entertain an unknown traveler on a winter's day, cut down his beloved potted trees for firewood. The guest proved to be the Shogun Tokiyori in disguise; he later called

the hospitable samurai to a high place in his court.

Size 12x6. An extremely fine impression, in beautiful condition.

146—THE WOMAN IN WHITE

The actor Nakamura Tomijuro, as a woman in sweeping robes of pure white, with an orange comb glowing in her black hair, against a background touched with orange. The superb lines of the draperies and the strange, tragic intensity of the pose, place this design in the first rank of known Shunshos. A rare print.

*Reproduced in "Chats on Japanese Prints," Plate 20.

Size 11x5½. A superb impression in flawless condition.



147—WOMAN IN BLACK AND
RED ROBES

The actor Iwai Hanshiro IV, as a woman carrying a black smoking-tray. A serene figure, dressed in a robe whose brilliant black, soft grey and violet, and touches of dull red are very fine.

Size 12½ x 6. Superb impression in flawless condition.

148—WOMAN UNDER A
BLIND

The same actor, as a woman in luminous robes of purple, green and orange, standing under a hanging blind and holding a roll of papers.

Size 12x5½. A superb impression, in brilliant condition.

149—THE JAR OF INCENSE

The actor Ichikawa Monnosuke II, as a stately woman, sweeping along in flowing robes of purple and green against a grey background. She holds a small, smoking incense-jar in her right hand. An extremely distinguished design.

Size 13x6. A superb impression, in flawless condition.

150—MAN IN SNOW-STORM

The actor Nakamura Juzo II, as a samurai wandering in a snow-storm, holding a large umbrella over his head. The pale colors stand out against the grey background, where snowflakes are falling.

Size 12x6. Extremely fine impression in flawless condition.

151—THE TEMPLE-BELL OF
DOJOJI

The great actor, Ichikawa Danjuro V, as the Buddhist priest of Dojoji, walking with hands clasped behind him, under the great bronze temple-bell. The blue of the sky, the touches of orange at the neck and sleeves, and the simplicity of the black and grey color-masses, are all elements contributing to the masterly effect. Finest of all is the drawing of the bent shoulders and meditative, swaying attitude; few other figures of Shunsho's have quite this intensity of life. See No. 167 herein for the story of Dojoji.

Size 13x6. A superb impression, in flawless state, with even the blue unaltered.

152—MAN ON HILL

The same actor in ceremonial robes of black and pale violet, standing on a hill. The subtly calculated color-harmony of the design is noteworthy.

Size 13x6. A magnificent impression, in wholly flawless condition.

153—MAN WITH CLOSED FAN

The same actor as a samurai in antique court robes. Time has touched the luminous colors with a unique, opalescent softness and brilliance.

Size 12x6. A superb impression, in superb condition.



154—THE RED DAIMYO

The actor Ichikawa Danzo, in a Shibaraku role. The savage force and color of the design are memorable. A rare print.

Size 12x6. A superb impression, in uniquely beautiful condition.

155—THE SONG OF THE SWORD

The actor Ichikawa Danzo, as a sinister-looking samurai drawing his sword. One of Shunsho's masterpieces of dramatic intensity and glowing color.

*Reproduced in "Chats on Japanese Prints," Plate 19, and described on Page 174 of the same book.

Size 12x6. A superb impression, in fine condition.

156—THE ORANGE LACQUER BOX

The actor Ichikawa Yaozo, as a man carrying a fan and an orange lacquer box, stands on the shore of a river, under the branches of a willow that droops across the grey sky. The color is especially notable.

*Reproduced on the cover of "Chats on Japanese Prints."

Size 12x6. An extremely fine impression, in beautiful condition.



157—THE BLACK WAR-HORSE

The hero Yoshitsune, in full armor, is seated on his famous black horse, which paws the ground under a pine-tree. Time has touched the colors of this print with peculiar softness, making it a luminous surface of shifting nameless tones.

Size 11½x8. A superb impression, in exceptionally fine condition.

158—PRINCESS UNDER A WILLOW

In pale exquisite robes, she stands by a stream under a willow.

Formerly in the Wakai Collection. Another copy of this print is reproduced in Barboutau's "Biographies d'Artistes Japonais," Page 40.

This and the following six numbers are all from Shunsho's famous series of illustrations of that ancient romance, the "Ise Monogatari." All are size 8x6, and all are very exceptional impressions in extremely fine condition, with a color-quality wholly unlike the ordinary copies that one knows.

159—TWO COURT LADIES BESIDE A FENCE

See preceding number.

160—A NOBLE AND HIS WIFE SEATED IN A ROOM

See preceding number.

161—A NOBLE AND A LADY ON A VERANDA

See preceding number.

162—SEATED DAIMYO IN A BLACK ROBE

See preceding number.

163—TWO NOBLES WATCHING A SWALLOW

See preceding number.

164—THREE NOBLES BESIDE A WATERFALL

See preceding number.

165—SAMURAI WITH LONG SWORD

The actor Ichikawa Yaozo in the role of a samurai holding up a great sword. The splendor of his robes and the soft tones of the background give Shunsho an opportunity for one of his most spirited color-improvizations.

Size 13x6. A superb impression, in a matchless condition that is due to the softening effect of time on certain of the colors.

166—MAN WITH LANTERN

The actor Matsumoto Koshiro as a young samurai carrying a lantern and a small white box on a tray. The color-scheme of deep blues and reds and pale orange has an enamel-like transparency and softness.

Size 12x5½. A very exceptional impression, in unsurpassable condition.

167—THE TEMPLE BELL OF DOJOJI

The actor Segawa Kikunojo II, in pale robes of superb geometrical pattern, stands under the great bell of Dojoji. Pale grey background. In every respect, this rare design is one of Shunsho's triumphs.

The play of which this is a representation was derived from a story whose scene was the Temple of Dojoji, in the Province of Kii, near Kyoto. Here, in the Tenth Century, the monk Anchin, having repulsed the amorous advances of the infatuated girl Kiyohime, fled from her wrath and hid himself in the shadows beneath the great bell that hung in the temple grounds. She, having procured the aid of certain evil spirits, pursued him; and transforming herself into a dragon, she touched the enormous bell, which at once fell to the ground, covering the unfortunate priest. Thereupon the revengeful dragon-woman curled her fiery length about the bell, and lashing it into a white heat with her flaming body, she consumed her recreant lover, and perished herself as the bell collapsed in a molten flood.

A pillar-print. A superb impression, in flawless and magnificent condition.



SHUNKO

Worked c. 1769-1790



168—YOUTH WITH SWORD

The actor Iwai Hanshiro IV, in the role of Soga no Goro, standing under a pine-tree; his purple robes swirl in the wind.

Size 11x5. Very fine impression and condition.

169—MAN WITH PIPE

The actor Ichikawa Monnosuke II, as a man with a slender pipe, walking on the shore of a stream. His black robe is touched with lights of rose.

*Reproduced in "Chats on Japanese Prints," Plate 24. Formerly in the Wakai Collection.

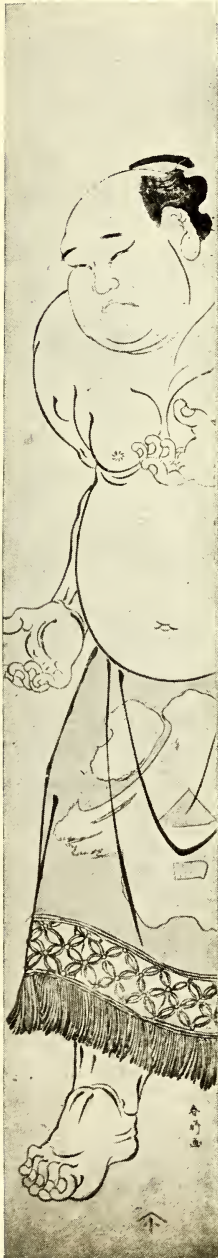
Size 13x6. Extremely fine impression and condition.

170—THE RED BEGGAR

The actor Onoye Matsusuke as a ragged beggar or ruffian, in a red tunic.

A magnificent design,—one of the finest of all known actor-portraits. But it is far finer than Shunko ever intended it to be—for the grey background and the green earth have been printed in by that clever gentleman in Tokyo who "revamps" (and very often improves!) genuine old prints, and whose devices were first detected by the writer and first investigated and revealed by Mr. Frederick W. Gookin. Many dealers' stocks are now full of these revamped sheets; and few collections are free from them.

Size 11½x5½. Marvelous impression and condition.



171—A WRESTLER

The gross, towering figure, drawn in a few powerful lines, stands with crafty, watchful eyes and alert hands.

A rare and remarkable print. Until one understands why the Japanese loved these expressions of the brutal and savage forces of life quite as much as they loved the girls of Harunobu, one has not begun to understand Japanese art.

A pillar-print. Fine impression; all color has been wiped out by time, and the print has now the effect of a pure black-and-white.

172—THE BLACK DAIMYO

The actor Nakamura Tomijuro, in vast black robes touched with rose. An unusual composition.

Size 13x6. Fine impression, in excellent condition.

SHUNYEI

1767-1819

173—THE RED FAN

An actor in a robe of smoky orange stands holding an open fan. One of the famous Ronin Series.

*Reproduced in "Chats on Japanese Prints," Plate 23, with the following comment: "On a grey background, this powerfully designed figure stands out with gigantic simplicity in masses of dull color. The prints of this rare type are perhaps Shunyei's best."

Size 15x10. Very fine impression in flawless condition.



174—THE BLUE UMBRELLA

Ichikawa Monnosuke II in the role of the Otokodate Sukeroku, carrying a large, blue umbrella.

Size 12x6. A very fine impression, in flawless condition.

175—THE GREEN ROBE

An actor in the role of a samurai stands poised in a dark green robe of geometrical pattern. From the same series as No. 173, and equally fine.

Size 15x10. A very fine impression, in flawless condition.

176—WOMAN IN SNOW

The actor Iwai Hanshiro IV, in woman's costume, stands under snowy boughs on the banks of a stream. Grey sky.

Formerly in the Hayashi Collection.

Size 13x6. A very fine impression, in very fine condition.



SHUNJO

(Same as Shunyei)

177—WOMAN IN BLACK

The actor Nakamura Riko, as a woman, in a beautifully drawn black robe. The pale pink obi has been slightly oxidized by time, with notable shadowy result.

Size 13x6. A superb impression, in flawless and unique condition.

BUNCHO

Worked c. 1765-1780

178—ACTOR-FAN

A fan-shaped portrait of Ichikawa Danjuro V as Soga no Goro, in the play "Soga Aigo no Wakamatsu," given at the Nakamura Theatre in

1769. He was then known as Matsumoto Koshiro III. The first edition of this print, published in 1770, shows him with the Koshiro emblem; the second edition, in 1774, has had this emblem removed by mortising the block, and the Ichikawa emblem was substituted.

Size 9½x6. Good impression and condition.

179—THE STONE LANTERN

The actor Ichikawa Danjuro as a Samurai standing under bamboos beside a stone lantern. The color of the print is very fine and highly characteristic of Buncho.

Size 12x5. An admirable impression, in flawless condition.



180—SAMURAI IN RAIN STORM

The actor Ichikawa Yaozo II, as a samurai in a shower of rain, holding up a large umbrella. Grey sky. The role is that of Makabe no Hachiro, in the play "Neuriki Yuzurika no Kagami," produced at the Nakamura Theatre in the autumn of 1769.

Size 12x5½. An excellent impression in very fine condition.

181—THE HOBBY HORSE

The actor Matsumoto Koshiro III, who later became Danjuro V, as a man carrying a hobby-horse. Very fine color.

Size 12x5½. A very fine impression in perfect condition.

182—THE RED FENCE

Before a red fence are two actors of the Ichikawa School; the standing one is playing the flute. Powerful and fine color.

Size 12½x5½. A superb impression, in flawless condition.



183—MAN BEFORE A WINDOW

The actor Ichikawa Monnosuke II, standing in the role of Soga no Goro, before a grated window. The tragic story of the Revenge of the Soga Brothers is one of the famous Japanese popular legends. A characteristically poised Buncho figure, in pale colors.

Size 13x6. A very fine impression, in good condition.

184—WOMAN WITH CAT

An actor in the role of Josan no Miya, leading a cat by a cord. See No. 27. An interior opening on a balcony.

Size 12x5½. Very fine impression, in good condition.

TOYOHARU

1733-1814

185—THE SCENERY OF LAKE BIWA

A scene bringing together in one composition all the Eight Famous Views of Lake Biwa. This is one of the most pleasing of the designs of this earliest Ukiyoe landscape master, the teacher of the teacher of Hiroshige. Exceptionally good color.

Size 10½x15. A superb impression, in flawless condition; even the evanescent blue is entirely unaltered by time.

SHIGEMASA

1740-1819

186—THE BALCONY

Three women enjoying themselves on a balcony, from which they watch a cuckoo flying by.

This and the four following numbers are from the album "Mirror of the Beauties of the Green Houses," issued in 1776 by Shunsho and Shigemasa in collaboration. It is generally regarded as the most beautiful book ever produced in Japan.

Each print is size 8½x12. All are exceptionally fine impressions in good condition.

187—THE TEA GARDEN

See the preceding number.

188—THE GOLD-FISH TANK.

See the preceding number.

189—THE GAME OF KITSUNE KEN

See the preceding number.

190—THE MUSIC PARTY

See the preceding number.



191—THE GREY UMBRELLA

A woman in dull green stands holding a closed umbrella; another woman in pale fawn-color is speaking to her. The simplicity of the drawing and the originality of the large, plain color-masses give this print a wholly individual and very distinguished quality.

The print is unsigned; it was regarded as a Shuncho by the dealer from whom it was purchased. But this attribution is believed to be erroneous. Mr. Frederick W. Gookin first suggested the present attribution; it seems unquestionably the correct one,—especially in view of the fact that Shigemasa, in the pride of his conscious supremacy, so often disdained to affix his signature to his works.

A pillar-print. Superb impression and condition.

192—THE ORANGE UMBRELLA

Two geisha in pale robes stand under a large, orange umbrella, which is tilted at an angle that gives the design half its life.

*Reproduced in "Chats on Japanese Prints," Plate 18, with the following remarks: "Shigemasa's draughtsmanship is the one quality that marks him throughout all his changes; from first to last, it is superb. With a fine firmness and ease

he produces, as in this picture, designs in which restraint combines with great expressiveness."

A pillar-print. Very fine impression and condition.



193—SNOWY EAVES

A graceful young girl in robes of dull red and brown is sweeping the snow off the eaves of a house. A grey, wintry sky serves as background. One of Shigemasa's rare early works, and one of the finest of them.

A pillar-print. Extremely fine impression, in beautiful condition.

194—THE FALCON

The grey bird rests on a perch of pale and elaborate rose and green, surveying the sky. The contrast between the grey and the mass of luminous color is carefully planned.

A pillar-print; extremely fine impression, in fine clear condition.



195—THE RED SAMISEN BOX

Two graceful geisha, in robes of quiet richness, are followed by a servant carrying a samisen box.

One of the rare and famous masterpieces of Shigemasa's full maturity. Fenollosa wrote of this design: "Kiyonaga at this day, with all his savage dash of youthful penmanship, must have bowed to Shigemasa as the one man from whom he could learn great things. The line-idea of this picture, and the clear, large *notan* spotting, recall again to us the final triumphs of Masanobu and of Harunobu."

Size 15x9½. A beautiful impression, in fine condition.

FIRST EVENING SALE
TUESDAY, FEBRUARY 10, 1920
AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK

Catalogue Nos. 196 to 405, inclusive

KIYONAGA
1742-1815

196—THE LADIES' PROMENADE

Two graceful women, in robes of green and black, are walking under a large umbrella held by a servant. No background.

Size 10x7½. A very fine impression, in flawless condition.

197—THE GREY SCREEN

Before a grey screen a servant kneels with a tray; behind her a woman in black and rose is talking with another woman in pale purple. Faint yellow background.

One of the series, "Customs of the Eastern Capital." In exceptionally fine and delicate color.

Size 9½x7½. A remarkably fine impression, in fine condition.

198—THE BLUE ROBE

Two reclining lovers who are embracing. The drawing of the man's figure is extremely fine, as is also the color. Nudes by Kiyonaga are rare.

Size 7½x10. A superb impression, in flawless state.



199—THE BLACK GIRDLE

The actor Segawa Kikunojo III as a woman parading before a decoration of pine-trees. Among the rare hoso-ye actor prints of Kiyonaga's earliest maturity, this must take a high place. In style, it marks the transition from his period of imitation to the brush-work that was his mature glory.

Size 12½x6. A very fine impression; faded, but still white and luminous.

200—GEESSE FLYING DOWN IN
AUTUMN

Described as follows by Mr. Frederick W. Gookin in the Buckingham Catalogue: "Two women are standing by a house,

and one is looking at geese flying down. The resemblance is to the style of Shigemasa, an artist highly renowned for his brush-strokes. Kiyonaga could not follow anyone better qualified to guide him in this regard, but not for long did he follow anybody."

Size 10x7. Extremely fine impression and condition.

201—TWO LADIES BESIDE A STONE LANTERN

An extremely puzzling print, which the writer regards as a reproduction, but which a number of other students believe to be a perfectly genuine work made from recut blocks in Kiyonaga's own day. It is very difficult to prove the correctness of either view.

Size 10x7. Fine impression and condition.



202—ACTOR UNDER A PLUM
BOUGH

Ichikawa Danjuro as the Otokodate Sukeroku in black and rose robe. Note the enormous difference in style between this and No. 199. That print marked the beginning of Kiyonaga's mature development; this print is characterized by the brilliant brush-strokes of his perfect ripeness. A remarkable rarity. Formerly in the Lathrop Collection, N. Y.

Size 12x5½. An exceptionally fine impression, in flawless condition.

203—THE VISIT TO THE
TEMPLE

Three slender girls in luminous, soft-colored robes are proceeding with a child and a servant to visit a temple. A charming print, in both drawing and color. Formerly in the Appleton and the Metzgar Collections.

Size 10x7. Superb impression and condition.

204—THE BALCONY

Two graceful girls and a youth take their ease on a balcony at Hakone. The brilliant line-work of the design would make any two square inches of it recognizable as Kiyonaga's though all the rest had perished.

Size 10x7½. A fine impression; somewhat faded.

205—WINDS OF THE SUMIDA RIVER

At the prow of a boat stands a girl, her glowing garments the sport of the river-winds. Behind her, against a background of Ryogoku Bridge trestles, her companions,—a young man, geishas, and attendants,—amuse themselves with their river-holiday.

Kiyonaga rarely surpassed the triumph of this design; nor is there any one of his characteristic splendors lacking from this masterful work. Mr. Frederick W. Gookin writes of the Buckingham copy of it: "The yellow wooden piers and cross-ties, with the green landscape of the river-bank showing between them, form a dominant note in the composition which is one of Kiyonaga's finest in the manner of that year."

*This print, formerly the property of M. Charles Vignier, is reproduced in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 34.

Size, each sheet 14½x10. A superb impression, in brilliant and flawless condition.

206—THREE WOMEN AT DUSK

The three tall, majestic figures, one carrying an umbrella, move in soft, simple robes against a grey background. These are the figures of Kiyonaga's prime,—more divine than human in their calm and gracious dignity. The raised bare arm of the central figure is an especially beautiful touch. This print may have been revamped; the writer is not sure.

Size 15½x10. A superb impression, in beautiful condition.



No. 205—KIYONAGA. WINDS OF THE SUMIDA RIVER



207—THE MATCHMAKER

Two tall and beautiful young girls stand at the right; in the middle sits a young man to whom an elderly, laughing man is whispering. One of Kiyonaga's masterpieces.

Size 15x10. A wholly superb impression in flawless condition.



208—THE FERRY

On the Sumida River a ferry boat is passing from shore to shore. In it stand a man in black robes and a woman in robes of pale orange; while a child and an exquisitely drawn young girl occupy the seats. Had Kiyonaga done nothing but this one girl, he would be memorable. This print is the middle sheet of one of Kiyonaga's most majestic triptychs.

*This copy is reproduced in the Sale Catalogue of the Hotel Drouot, Paris, March 23, 1908. Another copy is illustrated in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 33; and another in Fenollosa's "Epochs of Japanese Art," Vol. 2, Appendix.

Size 14½x9½. A superb impression, in beautiful luminous condition.



209—COURT LADY OF OLDEN TIME

In long, antique robes, drawn with all Kiyonaga's splendor of line, she stands by the edge of a stream. Kiyonaga did a series of designs of this type, of which this is perhaps the finest.

Size 15x10. A superb impression, in beautiful condition.

210—THE BRAZIER

Four actors in heroic roles are gathered around a brazier. The very marvelous quality of the impression merits attention.

Size 10½x8. A most exceptional impression, in flawless condition.



211—MUSIC BESIDE THE GARDEN

Three geishas, in a room opening onto a garden, are about to begin to play; while a maid brings in a sami-sen-box. The lovely figures and cool, delicate colors mingle in a grave harmony.

Size 15x10. A superb impression, in flawless condition.

212—THE EVENING
TERRACE

In a room opening onto a tea-house veranda that looks out over an evening sea, three geishas are grouped with their musical instruments about them. The contrast between the softly luminous figures and the dull black sky is charming. One of the series, "The Twelve Months of the South."

Size 10x7½. An exceptionally fine impression, in superb condition.

213—SHINOBAZU POND IN WINTER

Across the delicately drawn, snowy landscape move two women and a boy; the ghostly lavender and yellow of their inner robes, and the grey of the sky, form a most daring contrast to the intense black of their outer garments. Nothing could well be more tranquil and subtle than this design. This print may have been revamped; the writer is not sure.

Size 10x7½. A superb impression, in beautiful condition.

214—THE FLOWER EXHIBITION

Two graceful girls in robes of soft blues and purples stand admiring pots of flowers in an open-air booth. A small and characteristic Kiyonaga jewel.

Size 8½x6. Superb impression and condition.



215—THE ACTOR'S PROMENADE

The actor Ichikawa Monnosuke II, in robes of black and pale blue, is walking in the country with a purple-robed woman. Grey background. Prints of this rare type, representing actors in private life, display almost a new aspect of Kiyonaga's powerful genius.

Size 13x6. An extremely fine impression, in superb condition.

216—THE DEPARTURE

Two servants attend on a courtesan who is just coming down the steps of a house.

Size 9x6. A very fine impression, in beautiful condition.

217—THE RIVER GATE

Two graceful women, in robes of rose and purple, stand at a garden-gate that opens onto the Sumida River. Two children play beside them. The drawing of the figures is fine and characteristic. From the series, "The Twelve Months in the Southern Quarter," of which this represents the Second Month.

Size 10½x8. A fine impression, in fine condition.



218—THE TEMPLE STAIRS

Descending the stone stairs of a temple, under cryptomeria trees, comes the gracious figure of a young girl. Her dull violet and green robes sweep and part as she walks.

*This print, formerly the property of M. Pierre Barboutau, is reproduced in Barboutau's "Biographies d'Artistes Japonais," Vol. II, Page 44. It is also reproduced in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 37. Very rare.

A pillar-print. A very fine impression, in beautiful condition.

219—THE LETTER ON THE VERANDA

In the evening dusk, a courtesan in robes of splendid green, black, and orange stands reading a letter, while two spies also inform themselves of its contents. The subject is the same Ronin story used in No. 120.

Another copy is reproduced in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 11.

A pillar-print. A superb impression, in superb condition.

220—THE NEW-YEAR'S ROBE

A graceful courtesan stands poised, wearing the gay rose and green costume of the first day of the year. The black touches of her outer robe are in fine contrast with the light, bright colors of the rest of the picture.

A pillar-print. A superb impression, in most flawless and brilliant state.



221—THE SNOWY PLUM BRANCH

A girl in robes of purple and rose stands on a veranda quietly watching while snowflakes fall across a grey sky. The modeling of the drapery, which reveals so subtly the contours of the body, is noteworthy.

A pillar-print. A superb impression, in flawless condition.

222—A GEISHA AND MAID

In robes of pale violet and orange, she moves along the street followed by her servant, who carries a black-lacquer samisen-box. Every line of this masterpiece reveals those qualities of Kiyonaga's genius that make him the crowning pinnacle of Ukiyo art.

*Reproduced in "Chats on Japanese Prints," Plate 30. Another copy is reproduced in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 21.

A pillar-print. A superb impression, in beautiful luminous condition.

223—GIRL WITH MIRROR

In robes whose simple rose and grey and violet combine into the utmost splendor of color, her lithe figure stands on a veranda with a mirror in her hand.

*Reproduced in "Chats on Japanese Prints," Plate 30.

A pillar-print. A superb impression in flawless condition.



224—THE CHERRY BOUGH

The lordly figure of a woman in a black robe and pale yellow obi. No one else ever quite matched this dignity of Kiyonaga's.

A pillar-print. A fine impression, in good condition.

225—THE SUMMER EVENING

Two young courtesans in pale robes; one holds a fan, the other is lying under a mosquito-netting. Notable for its force of line and harmony of color. A very important and rare print.

*This print, formerly the property of M. Charles Vignier, is reproduced in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 37. Fenollosa wrote of this design: "This is a specimen of Kiyonaga's most magnificent line-drawing"; and dated it 1783.

A pillar-print. A superb impression, in beautiful condition.

226—THE BROWN ROBE

A standing girl, in a brown robe and pale orange girdle, drawn with the utmost simplicity. An older woman is seated beside her. Here Kiyonaga, carrying restraint and singleness of effect to its farthest point, achieves one of his masterpieces.

*Reproduced full size and in colors in Tajima's "Masterpieces Selected from the Ukiyo School," Vol. III, Plate 88.

A pillar-print. An extremely fine impression, in good condition.

227—THE IDLE BROOM

A man in pale green robes stands reading a letter which a girl in rich brown robes is showing him. A broom leans against his arm. The color of this print is exceptionally splendid.

This is another frivolous allusion to a venerable Buddhist legend,—that of the two poet-hermits, Kanzan and Jitoku. Here is the Broom of Insight, with which Jitoku swept away the debris of mortal troubles; but Kanzan's blank scroll, symbolizing his power to read the unwritten book of nature, is replaced by a gay love-letter.

A pillar-print. A very fine impression, in brilliant condition.



228—THE WILLOW BOUGH

A stately woman in pale violet robes stands holding a large open umbrella. The delicately indicated transparency of the garments is noteworthy.

*Reproduced in Scribner's Magazine for March, 1916. Another copy is illustrated in the Metzgar Catalogue, 1916, Plate 11. Fenollosa writes of this design: "This is the perfection of Kiyonaga's work up to this date. He has deliberately sacrificed the fireworks of his drawing for delicate and elegant line, like Shigemasa's. Here we strike a perfect and restrained beauty of proportion that we may call classic."

A pillar-print. A quite exceptionally fine impression, in very fine condition.

229—THE SERENADE

At dusk, under a full moon, the lover plays his flute at the gate; while within the garden the beloved in her inner chamber sends her maidens with lanterns to discover who is the player of the haunting melody.

Rose, purple and grey, with touches of black and dull green, play in a superb mosaic, out of which rise the Olympian figures of this most characteristic triumph of Kiyonaga's.

The story which the picture illustrates is one of the most beautiful of Japanese legends. Prince Yoshitsune, the hope of the Minamoto faction in the Twelfth Century, is wandering, a fugitive from his enemies; when, in an enclosed garden, he sees the young noblewoman Jorurihime, and falls in love with her. So at dusk he returns to the gate, playing upon his flute such melody as melts her soul; and she goes to him in the perilous moonlight. Then for the lovers life becomes a glorious madness,—until that day when Yoshitsune returns to lead the conquering hosts of the Minamoto, and when Jorurihime's body is found drifting in the little stream.

*Reproduced in "Art and Life" for October, 1919. Other copies of this print are reproduced in "Chats on Japanese Prints," Plate 29; in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 26; in the Hayashi Catalogue, Page 216; and in Tajima's "Masterpieces Selected from the Ukioye School," Volume III, Page 89.

A triptych, size 12½x31. Both as to impression and condition, probably the finest existing copy of one of Kiyonaga's most famous masterpieces. Time has not touched its luminous brilliance; it is as fresh as the day it was finished.



No. 229—KIYONAGA. THE SERENADE.



230—THE BLUE ROBE AND THE BLACK ROBE

A majestic girl in a pale blue robe stands beside another girl in intense black. Behind them kneels a young friend in green who examines her lips in a mirror. One of the famous series, "Present-day Beauties of the Yoshiwara."

Size 15x10. Beautiful impression and condition.

231—THE SECRET

Beside the Sumida River a young girl in pale robes is whispering to an older woman, while a child watches the stream. A graceful and colorful design.

Size 9½x7½. Fine impression and condition.



232—THE BLACK ROBE

A tall slender girl in a black robe is accompanied by a boy and two women, one of them wearing a black hood. One of the series, "Brocade Pictures of the Eastern Capital," which contains so many of Kiyonaga's supreme achievements. A very important print.

Size 14½x10. Extremely fine impression and condition.

233—THE STRONG BOY

Kintoki, the legendary strong boy, accompanied by a servant, stands on the seashore waving a fan. A tour-de-force in powerful brush-strokes.

Size 15x10. A very fine impression, in flawless condition.



234—THE WISTARIA ARBOR

Under hanging blooms of white wistaria at Kameido Temple, the stately figures of three women in pale robes are passing. The dignity of their carriage is unsurpassed.

Another copy of this print is reproduced in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 29.

Size 15x10. A remarkable impression in luminous condition.

235—A COURTESAN AND ATTENDANTS

The famous and aristocratic Hana-Ogi of Ogi-ya, parading with four attendants in robes of rose and green.

*Reproduced in "Chats on Japanese Prints," Plate 25.

Size 15x10. Fine impression and condition.



236—THE BALCONY

Three women on a balcony. The one on the left is in blue; the middle one in black; and the one on the right in grey. Rarely does Kiyonaga display such a variety of attitudes as in these figures, or such skill in expressing pose and movement.

Size 12x8½. A superb impression, in brilliant condition.



237—THE HAPPY GARDEN

A scene in a garden of cherries, rocks, and pines, where four young women are preparing a kind of confectionery. The soft clear pinks and greens, and the simply drawn suave figures, are full of repose and distinction.

Size 15x10. A perfect impression, in flawless condition.



238—THE SUMIDA RIVER EMBANKMENT

Against a background of blue river and grey evening sky, two very slender girls are walking along the embankment, followed by an older woman. Their dark red and purple robes are swept back in long folds by the wind of their movement.

One of the rarest and most famous masterpieces of Kiyonaga's later prime. Other copies are reproduced in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 36; and in the British Museum Catalogue, Page 126.

Size 15½x10½. A brilliant impression, in superb and flawless condition, with colors at full strength.

SHUNCHO

Worked c. 1775-1800

239—MANSION OPENING ONTO A GARDEN

The scene is the ladies' apartments of a nobleman's Yashiki. Twelve ladies, in robes of glowing rose, green, black, orange, and purple, are scattered about the large rooms flooded with light. They are arranging flowers, or chatting, or viewing the beauties of the garden where cherry trees bloom above a stream. A brilliant scene of rich color.

Triptych, size 15x30. An impression of the finest quality; in flawless, untouched and luminous condition.

240—THE VILLAGE BY THE RIVER

A girl in a yellow robe with long swinging sleeves stands with her companions on high ground beside a river.

Size 15x10. Excellent impression and condition.

241—THE WISTARIA ARBOR

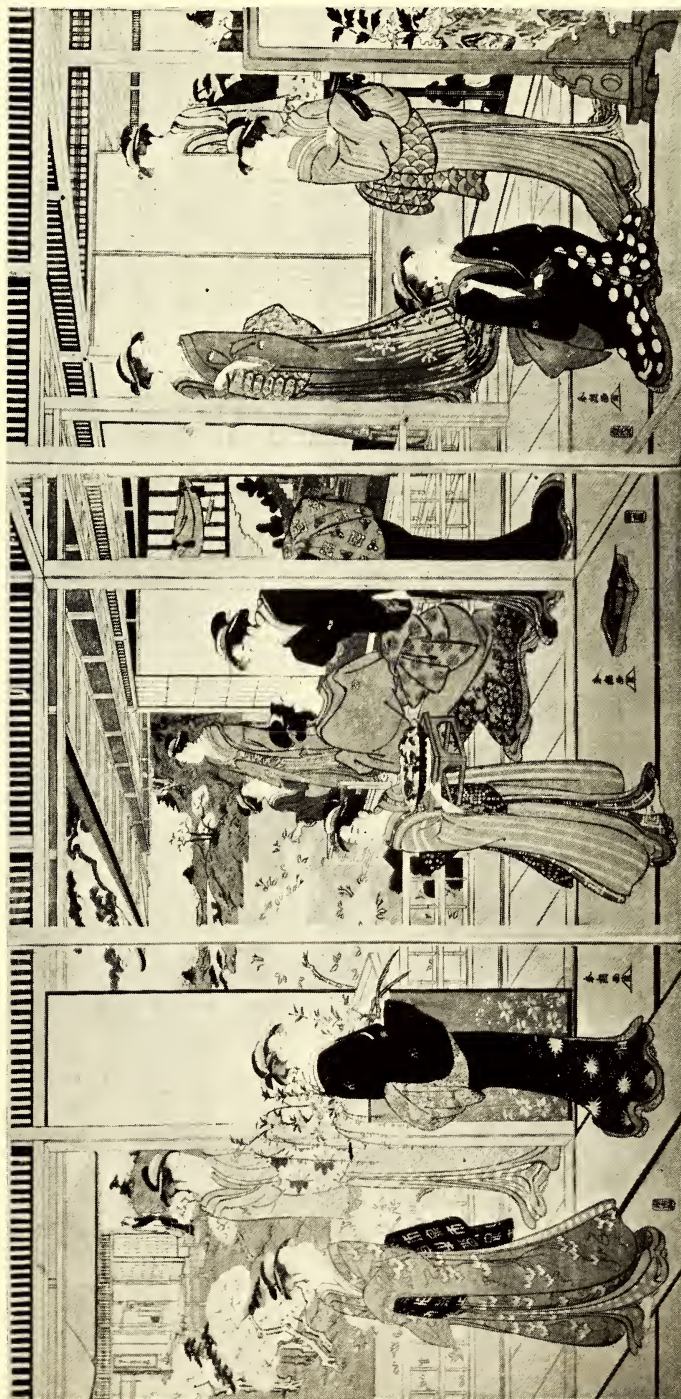
A group of women and children, in robes whose blues, reds, and greens make a riot of color, are passing under an arbor of purple wistarias. Pale yellow background. The brilliance of this print is remarkable.

Size 15x10. A superb impression, in flawless and wholly unaltered condition.

242—GIRL IN BLACK ROBE

A delicately drawn girl in a black robe, accompanied by two women and a man, passes toward the left. No background. Formerly in the Hayashi Collection.

Size 10x7½. A beautiful impression, in beautiful condition.



No. 239—SHUNCHO. MANSION OPENING ONTO A GARDEN



243—THE CHRYSANTHEMUM FESTIVAL DAY

The princess-like courtesan, Katano of Ogi-ya, in the brilliant rose and gold splendor of festal attire, followed by her attendants. The richness of the colors against the pale grey background is notable.

Formerly in the Appleton Collection.

Size 15x10. A matchless impression, in all the untouched brilliance of its original state.



244—THE BOY'S FESTIVAL DAY

The regal courtesan Seyama of Matsuba-ya, in the brilliant purple and yellow of festal attire, followed by her attendants. The richness of the colors against the pale grey background is remarkable.

Formerly in the Appleton Collection.

Size 15x10. A matchless impression, in all the untouched brilliance of its original state.



245—A BENCH IN THE COUNTRYSIDE

A girl in flowing robes of rose stands beside a bench on which sit her two girl-companions. Streams and fields form the background.

Size 15x10. A superb impression, in flawless condition.

246—A GROUP OF COURTESANS

Two courtesans and their five attendants form a group of soft splendid color against the dull grey background.

Size 15x10. An extremely fine impression, in beautiful condition.



247—THREE WOMEN IN GREY

Against a pale yellow background, which is the only touch of color in the picture, three women move slowly along a cherry-blossom hillside. Their robes are a symphony of greys.

Size 10½x7½. An almost matchless impression, in flawless condition.

248—BOAT ON THE SUMIDA RIVER

With the far shore of the Sumida River as a barely-suggested background, two graceful girls are standing in robes of purple and rose.

*Reproduced in "Chats on Japanese Prints," Plate 33.

A pillar-print. A fine impression in good condition.



249—CHERRY VIEWING AT GOTENYAMA

Two young girls in robes of pale violet and rose are looking up at the pink of the cherry-blossoms overhead, with the yellow of the hills and the blue of the sea behind them. The two figures seem to blend with their surroundings in a mood of lyrical happiness.

A pillar-print. A fine impression, in luminous condition.

250—COURTESAN BESIDE MOSQUITO—
NETTING

The tall purple figure, of the heroic Kiyonaga type, stands just outside the green mosquito netting suspended over her bed.

A pillar-print. Very fine impression and condition. Slightly toned.

251—TWO LADIES UNDER UMBRELLA

The two delicate and exquisite figures stand under a willow branch, together holding up the umbrella.

*Reproduced in "Chats on Japanese Prints," Plate 32.

A pillar-print. A very fine impression in faded but beautiful condition.



252—THE PINK FAN

A woman in translucent robes of black stands holding a pink fan and a blue umbrella.

A pillar-print. A fine impression, in fine condition.

253—THE CHRYSANTHEMUM ROBE

A lady in a pale blue robe stands under a leafy branch. The calm and dignity of her figure are notable.

A pillar-print. A very fine impression, considerably faded.

254—COURTESAN UNDER CHERRY BOUGH

In robes of pale purple and rose, with her green-clad little attendant behind her, she stands as calm and brilliant as the cherry flowers themselves.

A pillar-print. A fine impression in fine luminous condition.

255—WINDOW BY THE RIVER

Hana-ogi of Ogi-ya, the most renowned and beautiful courtesan of her time, stands, in robes of blue and rose, before a latticed window that looks out upon the blue Sumida River. This is one of the most regal figures that Shuncho ever drew.

*Reproduced in "Chats on Japanese Prints," Plate 32.

A pillar-print. A remarkably fine impression, in superb condition.



256—THE GOLD OBI

A courtesan in robes of black stands before a pale grey and yellow background. Her gorgeous *obi* and the edges of her robe are printed in pure metallic gold-bronze—a most unusual and effective piece of technique which appears in no other known pillar-print, so far as has been observed. Very rare.

A pillar-print. A superb impression, in flawless and brilliant condition.

257—THE LANTERN

A young servant carrying a lantern follows her young mistress through the street. A small sheet, touched with all the charm of Shuncho's larger designs.

Size 9x6. A superb impression, in flawless condition.

258—AMONG RICE FIELDS

Two women and two girls stand on a road in the country. Their simple robes are of rich, harmonious color.

Size 15x10. A very fine impression in excellent condition.

259—BRINGING IN THE TRAY

In a kaleidoscope of blue and orange and green, three ladies and two girls divert themselves in a large, brilliant room.

Size 15x10. A superb impression in flawless and luminous condition.



SHUNZAN

Worked c. 1780-1800

260—AFTER THE BATH

A girl in a white bath-robe spotted with purple stars is seated at the edge of a veranda drying her ear. Behind her stands another girl in loose robes of blue and rose. Grey background. The colors of this exceptional work are highly individual and striking.

A pillar-print. A uniquely fine impression, in flawless and immaculate condition.

261—ACTOR WITH BASKET HAT

An actor in luminous violet robes stands before a window where cherry-blossoms show against a blue sky. An early, rare, and fine work.

Size 11x5. A superb impression, in brilliant condition.

262—SUMIDA RIVER FESTIVAL

On a summer evening of festival, when gay boats crowd the Sumida River, this group of young men and women are idling at a tea-house on the shore. The variety and grace of their attitudes, the rich kaleidoscope of colors in the different robes, and the drawing of the draperies, combine to make this one of Shunzan's masterpieces.

Another copy is reproduced in the Hayashi Catalogue, Page 170.

A triptych, size 15x30. A matchless impression, in wholly flawless and magnificent condition.

YUMIAKI

Worked c. 1780-1790

263—THE STAIR

A girl in pale robes is mounting a stair, to where another girl sits talking to a man whose shadow appears on the screen. A curious and rare print, by an almost unknown artist. The line-work carries Kiyonaga's vigor of brush-stroke to extraordinary lengths.

A pillar-print. Very fine impression and condition.

KITAO MASANOBU

1761-1816

264—THE UMBRELLA

A woman in black robes decorated with pale blue and rose circles is holding up a green umbrella. She is attended by a man-servant in brown and green. A quiet and decorative design.

A pillar-print. Very fine impression and condition.

265—A GOD OF GOOD LUCK

The god Fukurokuju looks over the shoulder of a purple-robed girl, as she holds up a kakemono.

A pillar-print. Superb impression and condition.



No. 262—SHUNZAN. SUMIDA RIVER FESTIVAL



266—THREE GIRLS AND A KITTEN

The exquisite geisha Yamashita Hana, in a transparent black-gauze robe and green girdle, is playing with a kitten. Behind her stands a companion in pale summer garments; while a second companion sits at her feet.

Few known prints display such mastery of the different textures of draperies as this. It is one of the most famous masterpieces of this rare artist. Another copy is reproduced in the Appleton Catalogue, 1910, No. 192.

Size 15x10. A superb impression, in brilliant and beautiful condition.



SHUNMAN

1757-1820

267—THE SHOWER

Holding up a large blue umbrella, a tall girl in rose and black is walking along the river-bank in a gusty shower of rain. A fine design, of the utmost rarity.

A pillar-print. A superb impression, in superb condition.

268—THE MAPLE TREE

Two women in robes of pure grey are pausing beneath a maple-tree where hang a few bright autumn leaves. The standing figure is one of strange ghostly grace; both have a fascinating pale unreality. Shunman's harmonies in grey are rare and famous.

*Reproduced in "Chats on Japanese Prints," Plate 45.

A pillar-print. Very fine impression and condition.



269—THE TAMA RIVER OF KOYA

Three women, all in grey, are traveling along a road; one stoops to tie her sandal. The only color consists of vague touches of green and yellow in the background, resulting in a landscape that is as ghostly and pale as the figures.

This and the following print are from Shunman's masterpiece, the six-piece composition, "The Tamagawa." Other copies are reproduced in the Japanese translation of "Chats on Japanese Prints"; in the V. I. K. Paris Catalogue, "Yeishi," Plate 41; and in the British Museum Catalogue, Page 144. Very rare.

Size 15x10. A superb impression, in flawless and luminous condition.



270—THE TAMA RIVER OF CHOFU

A girl is washing long strips of linen in the stream, while a youth and two ladies look on. All the robes are grey; the landscape is faintly touched with green and yellow. See the preceding number. Very rare.

Other copies are reproduced in the Waida Catalogue, Amsterdam, 1909, No. 296; and in Succo's "Toyokuni," Vol. I, Plate 13.

Size 15x10. A marvelously delicate impression, in flawless and luminous condition.



CHOKI

Worked c. 1785-1810

271—THE TANABATA FESTIVAL

A girl robed in transparent grey is hanging festival ornaments on a bamboo tree, while a youth simultaneously helps her and makes love to her. Soft, clear colors against a pale grey background. A very fine and rare print.

Size 15x10. A notable impression, in flawless condition.

272—THE BLACK BOX

A servant with a lantern carries a black samisen-box; behind her follows her mistress, a geisha.

*Reproduced in "Chats on Japanese Prints," Plate 46.

A pillar-print. Extremely fine impression and condition.

273—COURTESAN AND HER LOVER

She stands biting the edge of her robe, which falls in long, fine folds.

*Reproduced in "Chats on Japanese Prints," Plate 46.

Another copy is reproduced in the V. I. K. Paris Catalogue, "Yeishi," Plate 24.

A pillar-print. A fine impression in good condition.

274—COURTESAN AND ATTENDANT

Robed in violet and grey, they pass toward the right, at a chrysanthemum show.

*Reproduced in "Chats on Japanese Prints," Plate 45, with the remark: "The face and figure seem at first sight almost purely of the Kiyonaga variety; but on closer examination differences appear; and most striking of all is the fact that the color-scheme is that peculiar combination of yellow, grey, violet, blue, and black which was distinctive of some of Yeishi's finest work."

A pillar-print. Extremely fine impression and condition.

YEISHI

Worked c. 1780-1800

275—POETESSES (*Three Prints*)

In costumes of ancient times, they float in the midst of a whirlwind of jeweled color, their black hair in vivid contrast to their luminous robes. This and the following numbers are sheets from Yeishi's famous album, "The Thirty-six Poetesses." They are purely and simply delirious dissipations in delicate color; as such, they have no equal.

Size 10x7½ each. Matchless impression and state.

276—POETESSES (*Three Prints*)277—POETESSES (*Two Prints*)278—POETESSES (*Two Prints*)



279—PASSAGE OF THE SUMIDA RIVER

A tall lady in a black robe with rose-colored girdle stands in a boat on the Sumida River. A companion in a rose-colored robe sits at her feet. This represents Yeishi's most serene and dignified style, touched by the influence of Kiyonaga.

A pillar-print. A very fine impression, in good condition.

280—ON THE VERANDA

A woman in a black summer robe with rose-colored girdle is hanging up a bowl of gold-fish. The gauzy garment reveals the lines of her body; the transparency is finely rendered. At her feet sits a girl in cool green and white.

A pillar-print. An exceptionally fine impression in flawless condition.

281—THE RIVER GATE

A slender girl in brilliant, translucent robes of white and rose stands outside a gate on the river-bank. Another copy is reproduced in the Japanese translation of "Chats on Japanese Prints."

A pillar-print. Superb impression and condition.



282—THE SAKI-CUP TREE

A standing woman in pale purple, and a seated woman in black, yellow, and rose, appear against a faint yellow background. Behind them hangs an ornament on which saki-cups are placed as if they were the blossoms of a tree. Both the drawing of the figures and the color are exceptionally fine.

Size 15x10. A remarkably fine impression in flawless and luminous condition.

283—THE TREASURE SHIP

"Among Yeishi's triptychs, 'The Treasure Ship' is especially notable. In this print, a barge whose prow is shaped like the head and breast of the mythical *Hoho* bird seems adrift on a river of peace; its wonderful freight,—nine noble ladies engaged in the refined entertainments of paintings, games, and poetry,—express the nostalgia of Watteau's figures and the line-beauty of Botticelli's. The repose of heaven is upon them, and the delicate satiety of heavenly beings."—"Chats on Japanese Prints.")

A triptych, size 15x30. A fine impression, in fair condition.

284—LADY WITH TOBACCO PIPE

In luminous robes of rose and purple, she kneels beside a brazier. Pale yellow background.

*Reproduced in "Chats on Japanese Prints," Plate 36, with the comment: "Yeishi produced a considerable number of notable full-size sheets depicting single figures of women seated or kneeling. Some of these are without background; others have backgrounds of pale grey; while still others, perhaps the finest of all, stand out against luminous yellow grounds. In these prints is displayed Yeishi's power to draw exquisitely the long, sweeping curves of draperies; and the strangely pensive, hieratic quality of his faces is at its best."

Reproduced also in "Asia" for July, 1919. Formerly in the Hayashi Collection.

Size 15x10. A superb impression, in flawless and luminous condition.

285—THREE LADIES BY THE SEASHORE

"These figures are wholly in the Kiyonaga manner, except that they have a touch of fragility and delicacy that is alien to Kiyonaga."

*Reproduced in "Chats on Japanese Prints," Plate 35.

Size 15x10. A fine impression; the colors have almost entirely vanished, leaving a pure black-and-white effect.



No. 283.—YEISHI. THE TREASURE SHIP



286—BESIDE THE RIVER

Three women are grouped around a tub. Colored chiefly in grey, with some hints of blue and pale yellow. One of the "Seven Komachi" Series.

"Yeishi was one of the few painters beside Shunman who successfully managed grey as a dominant tone. In certain of his prints he produced notable results in this manner, using a style in which lights of yellow and purple are arranged with beautiful effect."—"Chats on Japanese Prints.")

Size 15x10. An exceptionally fine impression, in beautiful condition.



287—A POETESS

Dressed in brilliant black, she sits pensive; behind her is a pale yellow background. A fine and characteristic figure.

Size 15x10. An exceptionally fine impression, in most beautiful condition.

288—THE RECONCILIATION WITH PRINCE GENJI

This is one of the famous series of triptychs entitled "Furyu Yatsushi Genji," or Stylish Transformed Genji Monogatari, in which scenes from the classical romance Genji Monogatari are presented with women of Yeishi's own time dressed in the current fashions of the day, put in place of the tenth-century nobles described in the ancient tale. The subject of this print is the reconciliation between Prince Genji and an old friend from whom he had been estranged; but instead of a nobleman coming to call upon the prince, preceded by an attendant bearing as a symbol of friendship a branch of wistaria with the figure of a swallow perched upon it, Yeishi shows a richly dressed woman of the middle class coming forward from a court wagon, surrounded by a number of women-attendants, one of whom offers the peace-symbol to the prince. There is therefore in the picture the same kind of intentional confusion of subject that would result were a modern artist to represent for us the Cinderella story by means of figures from contemporary society.

A triptych, size 15x30. A very fine impression, in perfect and exceptionally soft-colored state.

289—KNEELING GIRL

Against a pale yellow background her delicate figure poises, robed in purple, with a girdle of yellow and green. All of Yeishi's characteristic grace is in this figure.

Size 9x7. An extremely beautiful impression, in flawless condition.

290—THE BRONZE GONG

Beside a large bronze gong kneels a lady in gauzy black. Near her stands another very tall, slender lady in violet. This print well illustrates Yeishi's later manner, when he sought for an unearthly attenuation in his figures.

Size 15x10. An extremely sharp and fine impression, in very fine condition.



No. 288. YEISHI. THE RECONCILIATION WITH PRINCE GENJI

291—THE PRINCESS' CHERRY FESTIVAL

In the midst of a cloud of pale pink cherry-blooms, a princess sits in a bullock-cart, surrounded by her ladies-in-waiting. These, robed in pale green, pale rose, pale grey, or pale lavender, move in a splendor of varied color and delicate line that charms and bewilders the eye. Yeishi's aristocratic refinement of temper, and his love of the gracious and harmonious, find full expression here.

A triptych, size 15x30. A remarkably delicate impression, in flawless and luminous state.

292—THE SNOWY PINE

Three ladies on a veranda are looking down on a snowy pine branch.

Size 10x7½. Extremely fine impression and condition.

293—THE RIVERSIDE

A group of travelers,—two women and a man in a sedan chair,—pause on the river bank.

Size 10x7½. Extremely fine impression and condition.

294—THREE LADIES ON A VERANDA

In robes of black, purple, blue, and rose, three ladies stand grouped on a veranda. Behind them lies a garden and a little stream. Both in design and color, this is one of Yeishi's small masterpieces.

Size 10x7. An impression of exceptional softness and delicacy, in flawless condition.



No. 291—YEISHI. THE PRINCESS' CHERRY FESTIVAL

295—THE BOAT AND THE WILLOW

A court lady of olden time, in flowing robes touched with sparing notes of color, sits in a boat under a willow-bough. The tone of the picture is grey; and in the arrangement of its few and simple touches is an order of genius that speaks of a wholly different world than the world of prints.

Few examples of this side of Yeishi are known. Paintings by him are not uncommon, but they are principally in the style of the prints. This, however, is purely in the style of the great classical tradition. Yeishi was originally a noble of high rank who studied under Kano Yeisen, the court painter; he was attached in youth to the household of the Shogun. Out of this stronghold of tradition he eventually fled to take up the *vie de Bohême* of a painter of the popular school, and as such made his great fame. But this painting is the work of the earlier, classical Yeishi,—the elegant court gentleman,—the heir of the traditions of two thousand years.

The subject is the lady Asazuma, mistress of the Shogun Iyetsuma, who in the Fujiwara Epoch neglected the cares of government for endless boating parties in her company. She is always represented thus,—in marvelous robes drifting alone amid the peace of the waters.

As a composition, the simplicity and subtlety of this painting are perhaps finer than anything Yeishi ever did in the Ukiyo manner.

A painting, size 32x12, mounted on a kakemono, size 64x17. In excellent condition.



No. 295—YEISHI. THE BOAT AND THE WILLOW



296—TWO LADIES
BY A TORII

To understand the significance of this remarkable sheet, one must observe that it is not a print but a painting produced from a printed key-block impression. As is well known, the artist's original design was in black and white only. When the key-block had been cut from this, and an impression had been taken, the artist evidently then proceeded to take his brush in

hand again and invent the color-design for the future print. This is such a design, from the hand of Yeishi himself, giving his instructions to the engraver for the next step toward the production of the finished print.

Nothing like it has ever come to the attention of the most experienced of French and American collectors. One may therefore presume that few others have survived. This sheet, and the two others which follow, were discovered a year ago in an obscure book-stall in Paris; the vendor, quite ignorant of their nature, recommended them highly as "real Chinese paintings, at least a thousand years old!"

Size 9x6½. In extremely fine condition.

297—TWO WOMEN AND A CHILD

The same kind of painting by Yeishi as the preceding.

298—TWO LADIES

The same as preceding.



YEISHO

Worked c. 1785-1800

299—LARGE HEAD

Portrait of a woman in a white bath-robe touched with purple. The finely drawn black masses of her hair, the simple curves of her drapery, and the outline of her poised head all lend a distinguished quality to this design. Very rare.

Size 15x10. A superb impression in superb condition.

300—THE INVESTITURE OF A PRINCE

A young prince, at the time of his coming of age, is being invested with the sword and other symbols of his majority. The attendants are superbly robed ladies. In its rich translucency of color, this is one of the finest known copies of a famous print.

A triptych, size 15x30. An almost matchless impression, in flawless condition.

301—WOMAN WITH BOOK

In a robe of highly decorative black and rose, she sits with a book in her lap, before a pale grey background.

Size 13x8½. Extremely fine impression and condition.

302—YOUTH AND GIRL ON VERANDA

She is seated, holding a pipe; he stands beside her. Both graceful figures are chiefly dominated by a peculiar pale purple which, against the pale grey background, makes an unusual color-scheme.

Size 13x9. An extremely fine impression, in flawless condition.

303—GIRL WITH PRINT

A standing girl is holding up a color-print in the style of Yeisho himself; another girl in richly colored robes sits at her feet.

A pillar-print. Unsigned. Fine impression and state.

304—THE BALCONY

A standing girl in blue and rose, and a seated girl in yellow, are looking down from a balcony.

A pillar-print. Excellent condition and impression.

305—AFTER THE BATH

Two semi-nude girls, with blue bath-robcs thrown around them, are completing their toilets. A distinguished print, both in drawing and color.

*Reproduced in "Chats on Japanese Prints," Plate 33. Another copy is reproduced in the Hayashi Catalogue, Page 180.

A pillar-print. Exceptionally fine impression and condition.



No. 300—YEISHO. INVESTITURE OF A PRINCE



306—LARGE HEAD

A girl with elaborate coiffure of transparent combs holds up a red saki cup. Pale blue background.

Size 15x10. Fine impression and condition.

307—THE WISTARIA BRANCH

A graceful girl in pale, sweeping robes stands under wistaria flowers, holding up a fan.

A pillar-print. Fine impression and condition.



308—GIRL IN A STORM

In black robes she sweeps along under a raised umbrella; while, above, the Storm God in a whirl of cloud beats his drums. A very rare and distinguished print.

A pillar-print. A superb impression in flawless condition.

309—THE CHERRY BRANCH

A courtesan in robes of exceptional splendor stands with her small attendant under cherry flowers.

A pillar-print. A superb impression in beautiful condition.

YEISUI

Worked c. 1785-1810

310—LARGE HEAD

A woman in pale pink and green robes is adjusting a hair-pin; she holds a transparent fan in her hand.

Size 15x10. An exceptionally fine impression, in flawless state.

REKISENTI YEIRI

Worked c. 1785-1810

311—RUSTIC SCENE

A tall woman and two children stand on a country road. Behind them, a landscape of fields and far mountains is rendered with great originality. A rare print.

Size 13x8½. Excellent impression and condition.



YEIJU

Worked c. 1790-1800

312—LARGE HEAD

Against a dark mica background appears the quarter-length portrait of a woman writing a letter. The dark colors of the print are very striking. Yeiju is an almost unknown artist whose works are rarely met with.

Size 15x10. Very fine impression, in good state.



SHARAKU

Worked c. 1790-1795

313—THE DAIMYO MORONAO

The actor Ishikawa Danjuro V as Moronao, Governor of Kamakura, the villain of the Ronin Play. His cruel and lustful image is here pictured in robes of dull red and blue against a dark mica background. He is grinding his hands against each other as he regards the distance with dilating eyes. This play was given at the Kawarazaki Theatre from October 14, 1794, onward.

*Reproduced in "Chats on Japanese Prints," Plate 43. Other copies are reproduced in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 65; and in Kurth's "Sharaku," Plate 38.

Size 15x11. Extremely fine impression and state.



314—SERVITOR WITH SWORD

The actor Otani Tokuji, perhaps in the role of Sagisaka Bannai, Moronao's cringing and oppressive retainer. His brown robes and shifty, cunning face appear against a dark mica background.

*Reproduced in Scribner's Magazine for March, 1916. Other copies are reproduced in Kurth's "Sharaku," Plate 48; and in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 65.

Size 15x10. Very fine impression and state.



315—WOMAN IN RED

The actor Kosagawa Tsuneyo as Tonase, wife of one of the Ronins. His stupid and empty stare has an insistence so fixed that it becomes almost a profound searching into the depths of the universe. The dull red robe stands out against a dark mica background.

Other copies are reproduced in "Chats on Japanese Prints," Plate 44; and in the V. I. K. Paris Catalogue, "Kiyonaga," Plate 74; and in Kurth's "Sharaku," Plate 52.

Size 15x10. Very fine impression and state.

SCHOOL OF SHARAKU

316—A SURIMONO



An extremely curious work, of uncertain authorship. The signature, "SHUNMON," is not that of any known artist; and since the literal meaning of the characters is "spring gate" they are probably to be regarded as a merely playful or allegorical designation of the artist. A peculiar and interesting little masterpiece.

Size 7 x 4½. A superb impression, in beautiful condition. Probably unique.

UTAMARO

1753-1806

317—A YOUNG PRINCE AND LADIES

A group of graceful women in soft-colored robes are attending upon a young prince. The large, black coiffures, slender bodies, and sinuous draperies present the typical Utamaro woman of the last decade of the century.

*Reproduced in "Chats on Japanese Prints," Plate 41.

Size 15x10. An impression of remarkable delicacy, in perfect condition.

318—TWO LOVERS

In the gorgeous-colored robes of ancient times, they are seated, holding hands. Pale grey background.

Size 13x9. Very fine impression and condition.



319—THE AWABI DIVER

A woman Awabi diver, in the Province of Ise, wringing the water from her garment upon emerging from the sea.

The right-hand sheet of Utamaro's most famous triptych. Other copies are reproduced in the V. I. K. Paris Catalogue, "Utamaro," Plate 36; Von Seidlitz, Page 48; Morrison's "Painters of Japan," Plate 22 and British Museum Catalogue, Page 214.

Size 15x10. An excellent impression, in fair condition.



320—WOMAN AND PUPPIES

She stands in robes of purple and green, a tall, slender figure of much charm. The background is shaded from grey into black, with fine effect.

Size 15x10. Superb impression, in flawless state.

321—TWO WOMEN AND INFANT

They stand conversing; one holds a pipe. The beauty of the color is particularly noteworthy.

Size 15x10. Superb impression and condition.



322—LARGE HEAD

A woman with marvelously rendered streaming hair looks upward, holding a fan. The restrained touches of color and the superb drawing are characteristic of Utamaro at the height of his powers. Very rare.

Size 15x10. Superb impression and condition.

323—TWO LOVERS

The pair represented are the famous lovers, Gompachi and Komurasaki. The man, in a translucent black robe, stands beside the seated girl. His tall figure, in greys and blacks, is particularly fine. Grey background.

Size 15x10. Very fine impression and condition.



324—LARGE HEAD

The courtesan Takigawa, in a pale bath-robe. Grey background. The vigor and simplicity of Utamaro's drawing at the height of his career is nowhere more evident than here.

Other copies are reproduced in the V. I. K. Paris Catalogue, "Utamaro," Plate 100; and in the Gillot Catalogue, 1904, Page 82.

Size 15x9½. Excellent impression and condition.

325—TWO LOVERS

She lies with half-open purple robe; he is drinking tea.

Size 7x5. Fine impression and condition.



326—SILVER PORTRAIT

A girl in moss-green and purple, with bare bosom, is holding up a small cricket-cage. The colors are particularly luminous against the pale mica background. Rare.

Size 15x9½. Superb impression and condition.

327—THE RED SCREEN

A graceful girl and a seated youth are conversing before a red-bordered screen.

Size 13x9. Fine impression and condition.



328—TWO LOVERS UNDER UMBRELLA

In dark robes, they move along together. A rich and dignified composition.

Size 15x10. Superb impression and condition.

329—SEATED WOMAN

She is slipping her feet into her sandals as she sits on the veranda edge.

*Reproduced in "Chats in Japanese Prints," Plate 40.

Size 13x7½. A fine impression in good state.



330—THE ISLAND OF ENOSHIMA

Two ladies in exquisitely colored robes stand on the rocks where the sea washes the island.

Size 15x10. A superb impression, in most beautiful and luminous condition.

331—GIRL AND HER LOVER

She stands with clasped hands; only his head and shoulders are visible behind her. The large, rich color-masses of her robe are striking against the grey background.

Size 15x10. Superb impression and condition.



332—LARGE HEAD

A poetess, about to write. There is a ghostly beauty in both the color and the drawing that make this design noteworthy. Grey background.

Size 15x10. Superb impression and condition.

333—LARGE HEAD

A tea-house waitress carrying a bowl.

A modern reproduction, carefully “aged” by some enterprising dealer. It is inserted here merely to show to inexperienced collectors one type of fake.



334—THE FLIGHT OF THE LOVERS

Mumegawa and Chubei under an umbrella; she wears a transparent black hood. In some respects, this is Utamaro's finest composition in pillar-print form.

A wide pillar-print. Exceptionally fine impression and state.

335—THREE WOMEN'S HEADS

The delicately drawn faces and the unusual charm of the clear soft color give this print a distinct character of its own. Grey background.

Size 14x9½. Superb impression and condition.

336—MOONLIGHT LANDSCAPE

A scene of hills and waters, with two men crossing a small bridge in the middle distance. Printed in delicate greys. One of the two greatest of Utamaro's rare landscapes.

Another copy is reproduced in Kurth's "Japanische Holzschnitt," Page 47.

Size 9x15. Superb impression and state.



337—FLOWER DESIGN

The subtly curving leaves and stems rise from a wicker basket; all is printed in the most delicate greys, with one touch of faint yellow on the blossoms.

Size 9½x7. A matchless impression, in superb state.

338—BUDDHIST PRIEST

A Buddhist priest stands on the seashore, with a background of conventionalized pines and

waves. An extremely exceptional composition.

The original signature on this print has been removed by some vandal and that of Utamaro has been added. The real authorship is entirely unknown.

Size 15x10. A superb impression in good state.

339—WOMAN IN PURPLE

She sits holding a pipe and adjusting her hair-pin. Yellow background. One of Utamaro's famous masterpieces. Very rare.

Another copy is reproduced in the V. I. K. Paris Catalogue, "Utamaro," Plate 87.

Size 15x10. A superb impression in brilliant condition. The yellow background has been revamped.

340—TWO COURTESANS

Half-length portraits of two women. The drawing and the pale, evanescent coloring are Utamaro at his best.

*Reproduced in "Chats on Japanese Prints," Plate 39, and there described at length.

Size 15x10. Excellent impression and condition.



341—YOUTH WITH FOOTBALL

He stands under a willow, about to kick the descending ball. His figure is drawn with Utamaro's finest simplicity and distinction. A great rarity.

A pillar-print. A superb impression in flawless condition.

342—TWO LOVERS

Two half-length portraits of Oshichi and Kichisaburo. (See No. 37.) The man is looking down at the girl. The black masses of the design are striking.

A pillar-print. Very fine impression and state.

343—TWO GIRLS

Half-length portraits in delicate colors. One girl is looking down at the other.

A pillar-print. Very fine impression and condition.

344—AFTER THE BATH

A girl in a pale blue bath-robe, moving toward the left. A late work by the Second Utamaro.

A very large panel, size 30x10. A fine impression in poor state.



TOYOKUNI

1769-1825

345—SUMMER COOLING

A man in a white and blue robe sits on a bench; behind him stands a slender tea-house girl with transparent sleeves. A very rare and fine example of Toyokuni's early and most distinguished style.

Pillar-print. Very fine impression and state.

346—A WINDOW BY THE SEA

The figures of a man and woman stand before a grating. Very early work, in the Shuncho manner.

A pillar-print. Very fine impression and condition.

347—THE VERANDA BY THE SEA

A graceful tea-house girl stands on a veranda overlooking the sea, holding a saki-kettle. The figure has a quiet charm that is unusual.

A pillar-print. Fine impression in good condition.

348—THE GREEN FAN

An actor in rich robes of black, pale green, and rose, in the role of a woman.

Size 15x10. A fine impression in flawless condition.



349—THE MAPLE BRANCH

The actor Ichikawa Yaozo, in a purple robe, stands under a glowing autumn maple-branch, against a grey background.

One of the finest of Toyokuni's most notable series of actor-portraits,—the "Yakusha Butai no Sugata-ye."

Size 15x10. An exceptionally fine impression, in flawless and beautiful condition.

350—THE YELLOW ROBE

Half-length portrait of an actor in pale yellow and brown. He carries a rose-colored fan.

Size 15x10. Superb impression and condition.



351—THE ORANGE GIRDLE

Iwai Hanshiro IV, as a woman in orange and green, stands in an attitude of expectation. From the same series as No. 349.

Size 15x10. Superb impression and condition.

352—THE RAIN STORM

Two actors strike dramatic attitudes in the midst of a pelting rain. They are Matsumoto Koshiro V and Ogino Isaburo II. Grey background.

Size 13x6. Wholly exceptional impression and state.



353—TWO GEISHA

Against a grey night background these extraordinary figure rise up, in pale grey and rose and violet robes. Their strange distortions carry to the ultimate extreme that morbid and fantastic beauty which was a passion to the public and the artists of the end of the eighteenth century.

Size 15x10. Exceptionally fine impression and state.

354—ACTOR IN BLACK ROBE

Ichikawa Yaozo as Sukeroku. A powerful half-length portrait in robes of deep rose and intense black.

Size 15x10. Superb impression and condition.

TOYOHIRO

1773-1828

355—THE REVEL BY THE RIVER

Beneath a black night sky, on a platform built out over the rushing torrent of a river, a youth is reveling among geishas. A feast is spread; the wine-cup circulates; music and song echo through the night.

A peculiarly dramatic and intense design. It is difficult to escape the conviction that Toyohiro had in mind here the fundamental Buddhist conception of Ukiyo, "the passing world." This seems his superb and melancholy picture of mortal existence,—at best, a delirious revel poised precariously for a moment over a stream that is, like life itself, rapidly rushing away toward the darkness.

One of a series of triptychs, "The Twelve Months," of which this represents the Sixth.

A triptych, size 14x29. A remarkable and superb impression, in fine and brilliant condition.

356—THE GREY HAWK

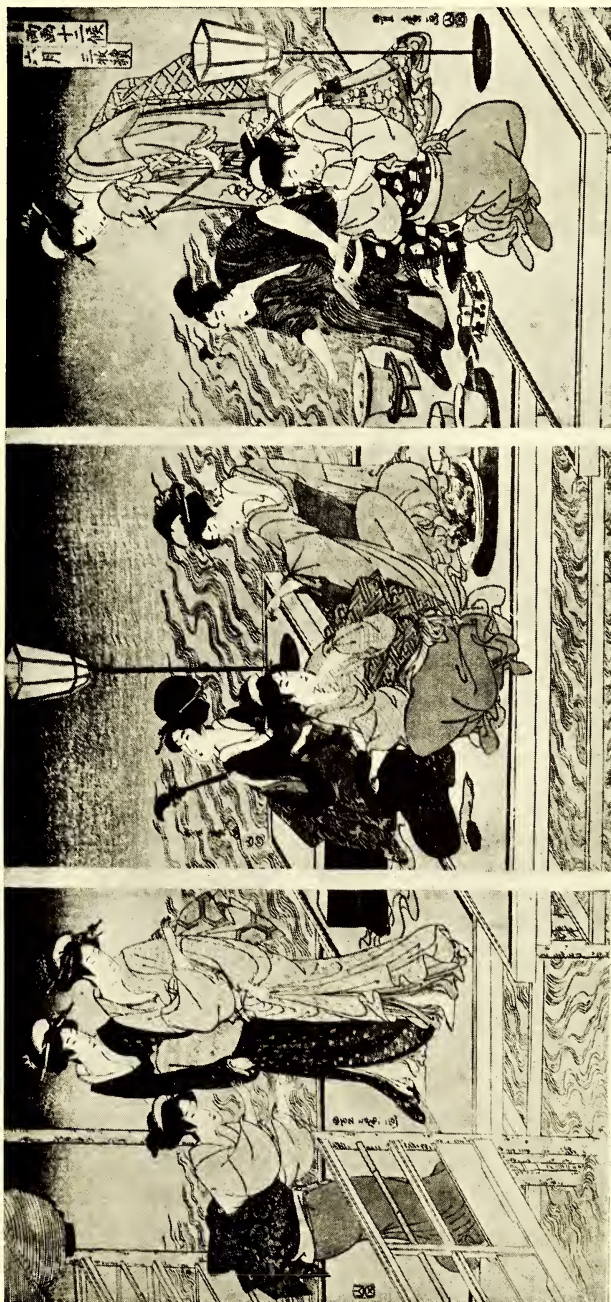
On a flowering cherry-tree, the bird perches motionless, with watchful and menacing eye. No color except the pale yellow background.

A pillar-print. Superb impression and condition.

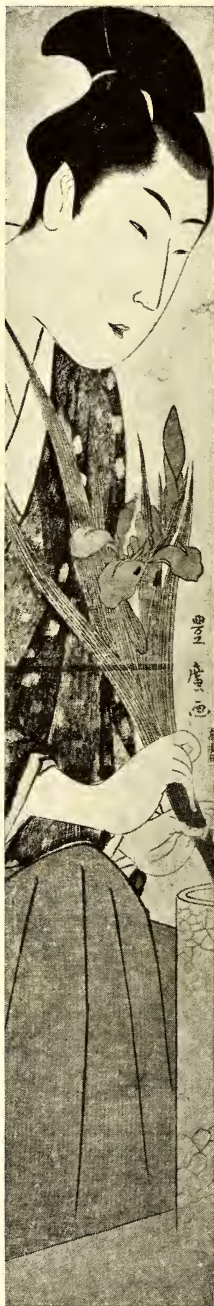
357—WOMAN BEFORE A MIRROR

With calm dignity the young courtesan kneels before her black-lacquer toilet-stand, rouging her lips.

A pillar-print. Excellent impression and state.



No. 355—TOYOHIRO. THE REVEL BY THE RIVER



358—THE VASE OF IRISES

A youth with a curious air of melancholy distraction is placing irises in a vase.

A pillar-print. Fine impression, in fair condition.

359—A DAIMYO'S KITE-PARTY

One of Toyohiro's masterpieces.

*Reproduced in "Chats on Japanese Prints," Plate 48, and there described in great detail. Rare.

A triptych, size 15x30. Superb impression and condition.

360—KNEELING GIRL AND YOUTH

In pale robes, they poise near each other.

Size 8x6. Fine impression and state.

KIYOMINE

1787-1868

361—TWO GIRLS

A double bust-portrait against a grey background. The white parts of the draperies are printed with mica.

Size 15x10. Very fine impression and condition.

HAKUGA

c. 1800-1810

362—PORTRAIT

The head of a girl, about to drink from a saki-cup. This artist's work is very rare.

Size 9x7. Fine impression and state.

HISANOBU

c. 1800-1820

363—THE GREY ROBE

The young courtesan Utanosuke of Matsuba-ya in a pale, bluish-grey robe, on her way to the bath. Beside her a companion in purple is kneeling. Yellow and grey background. An unusually good work by a rare artist.

Formerly in the collection of Sir Daniel Hall; reproduced in the Hall Catalogue, London, 1918; Plate 5.

Size 12x9. Extremely fine impression and state.

HIDEMARO

c. 1800-1810

364—A GEISHA SINGING

With a young girl beside her, she sits touching a samisen.

Size 13x8. Fine impression; brown but good state.

KUNISADA

1786-1865

365—THE GREEN CURTAINS

A woman in a robe beautifully oxidized by time peers out from between curtains.

Size 15x10. Very fine impression and state.

366—A SAMURAI

Nature has turned the robe into a finely oxidized, mottled surface.

Size 15x10. Very fine impression and state.

367—A GHOST

The melancholy, grey spectre rises like a candle-flame against a grey background.

Size 15x10. Superb impression and state.

368—GIRL WITH DOG

Black-robed, she stands amid falling snow-flakes, the dog beside her.

Size 15x10. Superb impression and condition.



369—GIRL IN SNOW

In the role of the Sagi Musume, the spirit of the snow, an actor, in a white robe decorated with pale blue herons, stands under an open purple umbrella. Snowy willow branches droop on one side of her, blossoming plum branches on the other.

Size 15x10. Superb impression and condition.



370—THE MAD PRIEST

Amid tempestuous rain and the greyness of night, this maniac-spirit prowls desperately through the shadows. The story is that of the Buddhist priest Seigen, who was driven insane by his love for the princess Sakurahime. He fled from the temple, murdered his parents, who had given him shelter for the night, and wandered off raving until he was finally pursued and killed. Usually Kunisada was merely silly when he tried to depict horrors; but here he achieves an effect beside which even Hokusai's famous ghosts seem unconvincing. Very rare.

Size 15x10. Superb impression and condition.

371—MEMORIAL PORTRAIT OF HIROSHIGE

A masterpiece too well known to require description.

Size 15x10. Extremely fine impression and state.



KUNIYOSHI

1797-1861

372—WOMAN IN BLUE

A composition in shades of blue, with a few pale reddish touches. Another copy is reproduced in colors in Strange's "Japanese Illustration," Page 52. One of the finest of the "blue prints."

Size 15x10. Superb impression and condition.

373—WOMAN WITH HALBERD

She holds up a lantern; the colors of her robe are soft.

Size 15x10. Perfect impression and condition.



374—SNOW SCENE

Across a blue lake rise snowy trees and hills, and the red masses of temples and pagodas,—all a fantastic snow-world.

Size 9x14. Superb impression and condition.

375—THE WIND

A girl in rich reddish robes stands amid letters scattered by the wind.

Size 15x10. Extremely fine impression and state.

HOKUSHU

c. 1820-1840

376—THREE ACTORS IN A GARDEN

Rich flowers surround them; but all the interest centers in the faces, which are extremely vivid and intense caricature-portraits.

Size 15x10. Superb impression and state.

GAKUTEI

c. 1730-1740



377—TWO HUMANISTS

Before a painted screen they move in an atmosphere of books and classical painting. The color is notable.

A surimono, size 8½x7½. Superb impression and condition.

378—A WARRIOR

He is seated, in the silver and bronze splendor of full armor.

A surimono, size 8½x7. Superb impression; fair condition.

SHINSAI

c. 1830-1850

379—THE PINE TREE

A scene from a Nō play. In exquisite color.

A surimono, size 8x11. Superb impression and state.

HOKKEI

1780-1859

380—THE ROPE AND THE MOON

Against a black night sky, where a crescent moon hangs, a warrior is climbing a rope,—perhaps toward some height of hostile parapet. A striking composition.

Size 7x5½. Superb impression and state.

HOKUYEI

c. 1835-1850



381—SNOW SCENE

A blue river winds
d o w n between
snowy hills. A
rare print.

*S i z e 9½ x 8.
Superb impres-
sion and condi-
tion.*

SADANOBU

c. 1850-1875

382—THE INLET

Shore and sea rendered in a few delicate touches.

Size 9x11. Very fine impression and state.

JAKUCHU

c. 1840-1860

384—BIRD AND FLOWER

A bird is descending toward a flower, against an intense black sky. Note how the beautiful seal is half the composition. A stone-print.

Size 9x8½. Superb impression and state.

SEKIJO

c. 1800-1830

385—Two LOVERS

He holds a fan, she a battledore.

A pillar-print. Fine impression and state.

50.00



BANKI

Worked c. 1790-1810

386—TWO LOVERS IN SNOW

They are robed in moss-green and rose, with touches of blue. Behind them is a pale grey sky with falling snow-flakes. An extremely unusual composition, in color of remarkable quality.

A pillar-print. A superb impression in wholly flawless and untouched condition.

387—GIRL AND MIRROR

A girl is examining her face in a mirror while her lover bends over her.

Pillar-print. Extremely fine impression and condition.



SHUNSEN

c. 1830-1850

388—MAN IN BLACK

In black robes, he stands holding a purple umbrella. One of the finest of all the large panels of this period.

Very large panel, size 30x10. Superb impression and condition.

389—THE PEACOCK

A courtesan in rich robes decorated with peacock's feathers.

Very large panel, size 30x10. Fine impression and condition.



KIOSAI

1831-1889

390—TWO CROWS

They perch on a grey plum-branch; behind them is the setting sun. The masterpiece of this rare artist.

Very large panel, size 30x10. Superb impression, in flawless untouched condition.

YEIZAN

Worked c. 1800-1840

391—WOMAN WITH FLUTE

Her rich robe is disposed in fine masses of color.

A very large panel, size 30x10. Superb impression and condition.

392—GIRL IN THE WIND

Her pale robe is blown back from her feet in long folds.

Very large panel, size 30x10. Fine impression and state.



HOKUSAI

1760-1849

393—THE BRIDGE AT SANO

A curving pontoon-bridge crosses the blue stream, from snowy shore to snowy shore. At the right, a slender tree rises against the grey sky. One of the Series of Bridges.

Size 15x10. Superb impression in flawless state.

394—WAG-TAIL AND WISTARIA

A bird and flower design from the well-known Small Series.

Size 6x7½. Very fine impression and state.

395—THE MONKEY BRIDGE

Twilight and rising moon over the torrent as it pours down under the bridge.

*Reproduced in "Chats on Japanese Prints," Plate 51.

Size 14½x6½. Very fine impression and state.



396—FUJI SEEN ACROSS LAKE SUWA

In the Province of Shinano, a promontory rises in the middle of the scene; on both sides stretch the lake and its rocky shores, in a series of far expanses. Printed in various shades of blue only. This and the following prints are all from the famous series, "The Thirty-Six Views of Fuji."

Size 10x15. Very fine impression and state.

397—FUJI AND THE GREAT TREE

On the Pass of Mishima, in the Province of Kai, a ring of travelers are encircling a great tree with their arms, while Fuji towers immense and aloof in the background.

*Reproduced in "Chats on Japanese Prints," Plate 50.

Size 10x15. Exceptionally fine impression and state.

398—FUJI FROM THE ISLAND OF ENOSHIMA

In the Province of Sagami, Fuji appears far-off, above the waters that surround the island.

Size 10x15. Exceptionally fine impression and state.



399—FUJI AND THE FISHERMAN

At Kajikazawa, in the Province of Kai, a lonely fisherman stands on a green, rocky promontory that juts out over the foaming blue waves. Fuji appears across the bay, above strata of mist. One of Hokusai's supreme compositions.

Size 10x15. Excellent impression and state.

400—THE WOOD-SAWERS AND FUJI

In the Province of Totomi, workmen are laboriously sawing a huge log into boards beside a smoking camp-fire. Fuji looms afar.

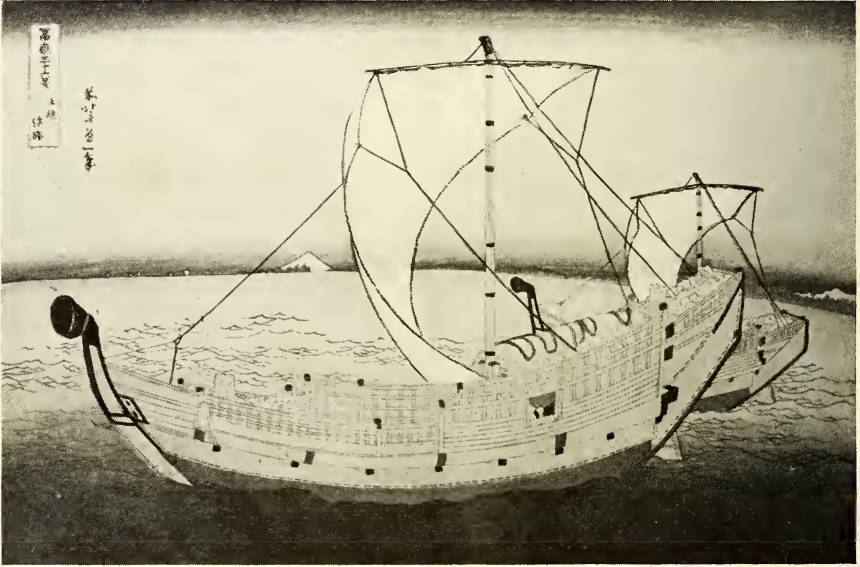
Size 10x15. Exceptionally fine impression and state.

401—FUJI AND THE TAMA RIVER

In the Province of Musashi, Fuji looms above mists, across the current of the river. A boatman is crossing the stream.

*Reproduced in "Chats on Japanese Prints," Plate 49.

Size 10x15. Superb impression and condition.



402—FUJI AND THE FULL-SAILED SHIP

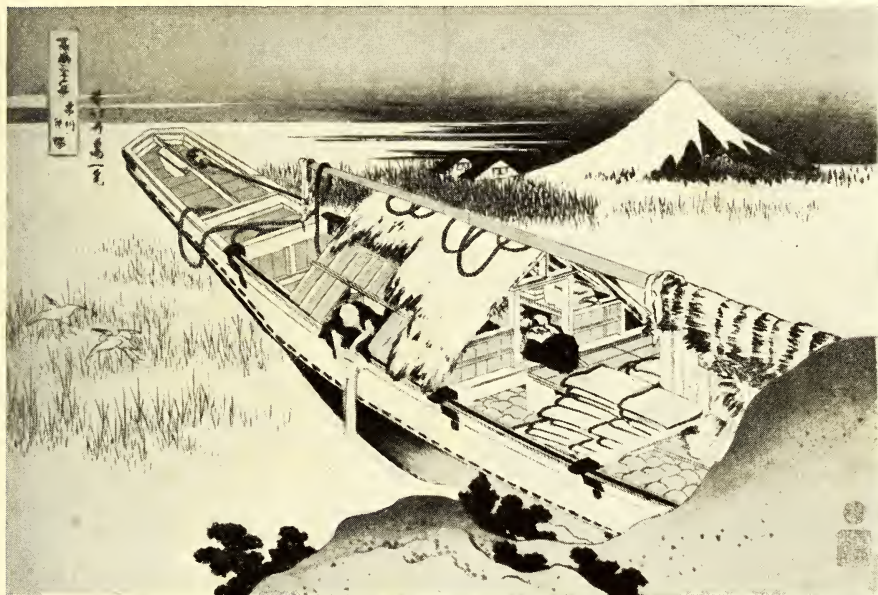
In the Province of Kazusa, a large ship is sailing the sea; far off across the water Fuji appears on the horizon. One of Hokusai's very daring color-schemes.

Size 10x15. Superb impression and condition.

403—FUJI AND THE COOPER

At Fujimi-ga-hara, in the Province of Awari, a cooper is making a huge cask; through the circle of this, Fuji appears with a kind of sublime intimacy that is lost on the absorbed laborer.

Size 10x15. Excellent impression and condition.



404—FUJI AND THE MOORED BOAT

At Ushibori in the Province of Hitachi, a large boat is moored among rushes. Fuji looms in the distance. Printed in blue and faint green only.

Another copy is reproduced in Gookin's "Japanese Color Prints," No. 218.

A very remarkable impression, in fine state.

405—THE GOLDEN CARP

The glowing, golden fish leaps out of the blue pool, leaving behind it luminous circles of ripples. A highly decorative design in rich color. Signed "Taito."

Size 13x6. An exceptionally fine impression, in beautiful condition.

SECOND AFTERNOON SALE

WEDNESDAY, FEBRUARY 11, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:30 O'CLOCK

Catalogue Nos. 406 to 653, inclusive

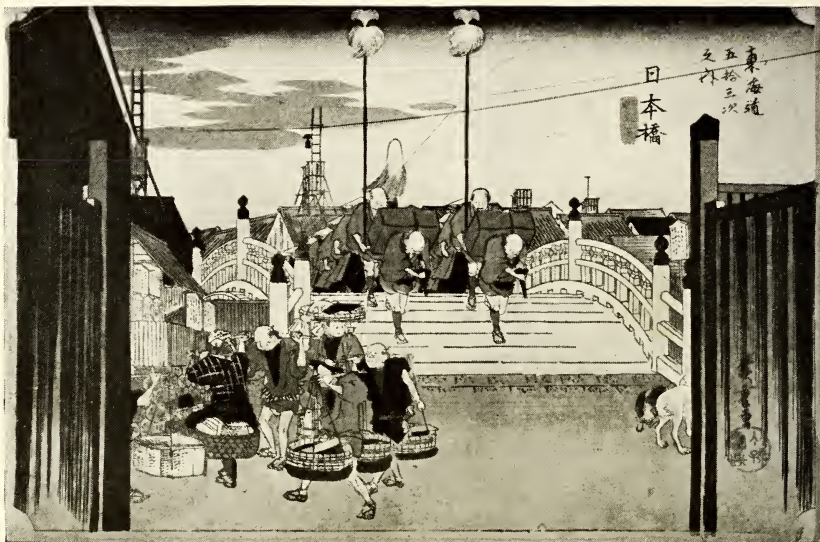
HIROSHIGE

1797-1858

THE FIRST TOKAIDO SERIES

The first and best-known Tokaido series was that published by Senkakudo and Hoyedo between 1830 and 1834. This series was Hiroshige's first great triumph; it brought him immediate fame, and would alone have sufficed to give him lasting immortality. Its endless variety, its superb romantic composition, and its subtlety in rendering the mood of a landscape have never been surpassed. So great was its popularity that many editions were issued, each one more carelessly printed than the preceding; and today, though poor impressions from this series are common, fine ones are extremely rare.

The set here catalogued consists of excellent impressions in flawless condition, unless otherwise stated. It includes the original 55 views, and all of the important variation-plates, 16 in number.



406—NIHONBASHI, 1 a

At dawn, under rosy skies where blue clouds float, a daimyo's procession is coming with flying banners up over the curved bridge, on the first stage of its journey out of Tokyo and down the long Tokaido Road. Six fish-vendors cluster in the foreground.

407—NIHONBASHI, 1 b

A variation-plate, omitting the blue clouds in the sky.

408—NIHONBASHI, 1 c

A variation-plate, adding twenty-two figures to the foreground.

409—SHINAGAWA, 2 a

Over the bay are spread wide stretches of blue cloud against a rosy morning sky. To the right, between the hills and the line of houses at the edge of the sea, runs an uphill road, on which appear the last six retainers of the passing daimyo-procession.

410—SHINAGAWA, 2 b

A variation-plate; four retainers are added to the procession.

Exceptionally fine impression.

411—KAWASAKI, 3 a

Between the rosy-streaked sky where Fuji is outlined and the blue river that flows right across the picture, a little thatched village stands on the shore among clustering trees. A ferry-boat is in midstream; a man is mooring a raft to the far shore.

Worn condition.

412—KAWASAKI, 3 b

A variation-plate; the man is gone from the raft.

Exceptionally fine impression.

413—KANAGAWA, 4 a

A steep road bordered with very sharp-peaked houses runs alongside the blue Bay of Yedo, under a sky whose blue clouds float at the left.

414—KANAGAWA, 4 b

A variation-plate; the cloud is at the right, and the roofs are more flat than pointed.

415—HODOGAYA, 5

A small bridge crosses a stream to a village, set amid trees at the foot of a low, rounded hill.

416—TOTSUKA, 6 a

Before an open wayside tea-house, a man is dismounting from his horse. In the background, the roofs of a village stretch away toward the fields, the hills, and the streaked blue sky.

Exceptionally fine impression.

417—TOTSUKA, 6 b

A variation-plate; the tea-house is boarded up, and the man is mounting the horse.

418—FUJISAWA, 7

Beyond a Torii that stands by the river, and beyond a little bridge and a village, rises a dark wooded hill crowded with temples.

419—HIRATSUKA, 8

The roadway zigzags across a great open plain toward grey hills, beyond which Fuji rises white.



420—OISO, 9

From the savage yellow sky, rain is beating down on a little village that stands between the grey hills and the pale blue sea.

An exceptionally fine impression.

421—ODAWARA, 10 a

Far off, across a blue river and wide sandy river-flats, rises a heaped mass of jagged mountains. Two naked coolies stand on the nearer shore.

Slightly soiled.

422—ODAWARA, 10 b

A variation-plate. The hills are more rounded; there are four coolies on the shore.

Exceptionally fine impression.

423—ODAWARA, 10 c

A variation-plate. The hills are somewhat pointed, and there are five coolies on the shore.

424—ODAWARA, 10 d

A variation-plate. The hills are entirely rounded, without a single sharp peak; and there are five coolies on the shore.

A remarkable and perhaps unequalled impression.

425—HAKONE, 11

A huge green-mottled mountain towers precipitously in the foreground at the edge of Lake Hakone; far across the lake, Fuji looks down over its circle of foot-hills.

426—MISHIMA, 12

The grey mists of early morning enfold in ghostly dimness a village through which travelers are journeying.

Exceptionally fine impression.

427—NUMADZU, 13

A huge round moon is rising over a winding stream, where the fields and woods meet the edge of a little village. Through the early summer evening light, a pilgrim trudges along, bearing on his back the grotesque Tengu mask always brought home by pilgrims who have been to Kompira Temple.

An exceptionally fine impression.

428—HARA, 14

The enormous snowy Fuji, flushed with sunrise, towers across wide snowy rice-fields.

Exceptionally fine impression.

429—YOSHIWARA, 15 a

A tree-bordered road, on which are several equestrians, zigzags across the fields toward distant Fuji.

430—YOSHIWARA, 15 b

A variation-plate. Fuji looms higher, and the title of the picture is written across it.



431—KAMBARA, 16

Winter evening cold and silence lie on a little village in the hills, where the deep snow has spread its heavy whiteness over everything.

An unsurpassed impression of this superb design.

432—YUI, 17

From the edge of a reddish cliff, where gnarled pine trees rise on a jutting promontory, the blue-green water stretches across Suruga Bay to where Fuji rises against an evening sky.

A famous print.

433—OKITSU, 18

Near the flat pine-covered seashore, two wrestlers are being carried across a stream by coolies.

An exceptionally fine impression.

434—EJIRI, 19 a

The blue and white streaked waters of the wide bay are dotted with numberless sails; far off, a dark line of mountains rises.

Rarely is the water printed as well as in this copy.

435—EJIRI, 19 b

A variation-plate. The blocks are unchanged, but the mountains are printed in harder colors, giving them a more angular effect.

436—FUCHU, 20

At the foot of a dark grey hill, travelers are fording the green-blue stream.

437—MARIKO, 21

A soft flush of rose-color overspreads the whole sky, making a luminous background for a grey hill, a grey tea-house, and a white-blossomed plum-tree.

Exceptionally fine impression.

438—OKABE, 22 a

Down through a cleft in the dark green wooded hills, a stream rushes along beside a road. A flaming maple arches above it, against a little glimpse of sky.

An exceptionally fine impression.

439—OKABE, 22 b

A variation-plate. The left hill-slope is a greenish yellow, very different from the right-hand slope.

440—FUJIEDA, 23

In a village street that is shaded in color from claret to green, a group of coolies are repacking their loads.

Exceptionally fine impression.

441—SHIMADA, 24

A view from hills down upon the wide, sandy bed of the Oi River, where many travelers are awaiting their turns to cross the ford.

Exceptionally fine impression.

442—KANAYA, 25

Beyond the wide sandy flats of the river rises a long line of curiously shaped humped hills.

443—NISSAKA, 26 a

A steep yellow road descends from the right into a hollow of the mountains, where a large stone lies in the middle of the path. Blue mountains appear far off down the notch.

444—NISSAKA, 26 b

A variation-plate. The road is printed in green.

445—KAKEGAWA, 27

In the midst of rice-fields, a small bridge arches high over a stream. Kites are in the sky; a dark mountain hems in the horizon to the right.

Fine copy.

446—FUKUROI, 28

At a wayside tea-house, under a large grey tree, coolies are tending a smoking fire; while to the right stretches a long vista of grey rice-fields.

Exceptionally fine impression.

447—MITSUKE, 29

Strata of pale mist lie over the wide sandy river-flats and the moored boats; in the distance, ghostly wooded hills loom vaguely through the dim veils.

An exceptionally fine copy of this famous print.

448—HAMAMATSU, 30

In the center of the picture, coolies are warming themselves at a smoking fire which they have kindled near a tree. Behind them stretches a wide vista of grey autumn rice-fields and distant houses and hills.

An exceptionally fine impression.

449—MAIZAKA, 31

Against a yellow sunset, a huge dark promontory rises up out of a wide stretch of pale blue water.

Exceptionally fine impression.

450—ARAI, 32

Gay bannered boats are crossing the wide blue river under a golden sky.

Exceptionally fine impression.



451—SHIRASUKA, 33

From a high valley between grey hills, one looks down upon a wide prospect of open sea and luminous sky.

An exceptionally fine impression.

452—FUTAGAWA, 34

A wide stretch of green and grey rolling country, dotted with sparse dwarf-pine trees.

Exceptionally fine copy.

453—YOSHIDA, 35

Scaffolding rises beside the river, where workmen are repairing a castle roof. On the left, a long bridge stretches away to the wooded farther bank and the purple-streaked sky.

Very good impression.

454—GOYU, 36

Twilight has descended on the darkening street of a village, where hotel-servants are using both eloquence and force to capture guests.

Exceptionally fine copy.

455—AKASAKA, 37

A sago-palm rises in the courtyard of an inn; through the open doors the guests and servants are visible.

Unusually fine impression.

456—FUJIKAWA, 38

At the entrance to a village, where grey walls and trees meet the open country, peasants are respectfully kneeling as the head of a daimyo-procession enters the town.

Exceptionally fine impression.

457—OKASAKI, 39

In a wide sweep, the trestled curving bridge, bearing a long daimyo-procession, crosses the river toward a distant castle and blue hills.

Exceptionally fine copy.

458—CHIRYU, 40 a

On grassy plains, many horses are tethered near a spreading tree. A long low black hill cuts the horizon.

Exceptionally fine impression of a very rare print

459—CHIRYU, 40 b

A variation-plate. The low black hill is absent.

Extremely fine impression.

460—NARUMI, 41

At dusk, travelers are coming down a wide village street, where open cloth-shops display their wares.

Exceptionally fine impression.

461—MIYA, 42

Beyond an orange temple-torii, two bands of coolies in wild chase are dragging along the ropes attached to two festival-cars.

Exceptionally fine impression.

462—KUWANA, 43

Just off a grey-walled promontory, where the River Kiso joins the sea, two sailing-junks are tossing in the green waves. To the left, the sea stretches far away down a long line of coast, to where the capes and bays of Ise are lost in the golden evening light.

*Reproduced in "Chats on Japanese Prints," Plate 53.

Exceptionally fine impression.

463—YOKKAICHI, 44

Wind is sweeping across the pale green marshes, tossing the branches of the grey willow-tree, and playing tricks with the hat and the cloak of two travelers who find themselves on the narrow causeway and bridges of this marsh-land.

Exceptionally fine impression.

464—Ishiyakushi, 45

A road crosses a grey harvest-plain toward a small village set amid dark trees. Beyond it, hill after hill rises in broad-sloped masses against a sunset sky.

Exceptionally fine impression. From the DeGoncourt Collection.



465—SHONO, 46

Through beating gusts of grey rain that lash the tossing tree-tops, coolies are hurrying along the drenched pass.

An early and extremely fine impression of this famous masterpiece.



466—KAMEYAMA, 47

Against the cold rosy dawn-light, the steep snow-covered slope lifts up its white flanks and its snowy pines, in one great sweep from the village in the valley to the castle on the height.

Exceptionally fine impression of this masterpiece.

467—SEKI, 48

Before the first dawn-light, there is a stir of the daimyo's retainers with lanterns in the open space outside his inn, as they prepare for the departure.

468—SAKANOSHITA, 49

A tea-house stands at the edge of a gorge; across the gulf rises the pale peak of Fude Sute Mine, or "Throwing-Away-the-Brush Peak."

469—TSUCHIYAMA, 50

Under a steady grey downpour of rain, in the midst of a grey wood, a daimyo-procession in red and green robes is crossing a bridge across a small torrent.

Exceptionally fine impression.

470—MINAKUCHI, 51

Outside a village that lies at the foot of blue hills, women are preparing strips of dried gourd.

Very fine copy.

471—ISHIBE, 52

Tea-houses and shrubbery line the wide road, where travelers are passing; the misty hills stretch along the horizon.

Exceptionally fine impression.

472—KUSATSU, 53

In the street before an inn, at dusk, two groups of coolies hurry by, carrying their heavy loads.

473—OTSU, 54 a

Bullock-carts are passing down a road in front of three grey-roofed tea-houses. A huge green hill appears faintly in the background.

Very rare in this state.

474—OTSU, 54 b

A variation-plate. The green hill is gone.

475—OTSU, 54 c

A variation-plate. The roofs are shaded with red and black.

476—KYOTO, 55

The long bridge stretches across the sandy flats of the Kamo River toward the city, which lies outspread at the foot of high grey and red hills.

477—ENOSHIMA (*An Extra Sheet*)

From a pine-covered hill, one looks out to where the island-peninsula of Enoshima lies amid the seas. Whether this extremely rare print was, as is usually thought, really intended as a supplement to this series, seems somewhat questionable to the writer.

An exceptionally fine impression, slightly soiled.

THE EIGHT VIEWS OF LAKE BIWA

A series of masterpieces, in which the poetic quality of Hiroshige's genius reaches its highest point. They are so well known that, in place of description, there will be quoted Mr. Laurence Binyon's translations of the poems inscribed on each one.



478—CLEARING WEATHER AT AWADZU

“White as when the wind clears away the cloud and scatters it, the sails of a hundred boats come flying to Awadzu.”

An impression of extremely remarkable beauty; flawless.

479—NIGHT RAIN AT KARASAKI

“Elsewhere will they talk of the music of the evening breeze that has made the pine of Karasaki famed; for the voice of the wind is not heard through the sound of the rain in the night.”

Exceptionally fine and flawless impression.

480—EVENING SUN ON SETA

“Soft and fitful rain passes far away over the mountains; the evening light streams along the bridge of Seta.”

Fine impression.

481—RETURN OF THE BOATS TO YABASE

“The boats that come with swelling sails to Yabase have been chased by the wind along the coasts of Uchide.”

Fine impression.

482—AUTUMN MOON AT ISHIYAMA

“O Hill of Stone, the image of the moon that thou seest appear on Niwo Sea, is it not more beautiful than even the moonlit Akashi, or Suma?”

Superb and flawless copy.

483—WILD GEESE ALIGHTING AT KATATA

“After crossing many a mountain range, the wild geese alight in Katata for a while, soon to continue their flight to northern Koshiji.”

**A superb impression, reproduced in “Chats on Japanese Prints,” Plate 52.*

484—EVENING BELL FROM MII TEMPLE

“At the sound of the bell beginning from Mii-dera, Hark! says the traveler, I am one step nearer to the twilight.”

Very fine impression.

485—EVENING SNOW ON HIRA-SAN

“He who would see the beauty of the evening on the peaks of Hira must behold it after the snows have fallen and before the flowers are fully blown.”

THE HALF-PLATE LAKE BIWA SERIES

Wholly different in conception from the larger series, this set contains some of Hiroshige's finest work in small size. All the sheets are extremely fine impressions in flawless condition.

486—CLEARING WEATHER AT AWADZU

487—NIGHT RAIN AT KARASAKI

488—EVENING SUN ON SETA

489—RETURN OF THE BOATS TO YABASE

490—AUTUMN MOON AT ISHIYAMA

491—WILD GEESE ALIGHTING AT KATATA

492—EVENING BELL FROM MII TEMPLE

493—EVENING SNOW ON HIRA-SAN

THE TEN VIEWS OF KYOTO

A rare series that comprises a number of famous prints.

494—THE COOL OF THE EVENING AT SHIJO

On the sandy flats of the Kamo River, many picnic parties are enjoying the evening dusk.

Fine impression.

495—FULL MOON ON THE YODO RIVER

A large boat is being poled along the blue stream, under a large full moon.

Fine impression.

496—KINKAKUJI, THE GOLDEN PAVILION

On the shores of a small lake stands the Golden Pavilion with a background of grey hill.

Fine impression.

497—CHERRY BLOSSOMS AT ARASHIYAMA

A raft is being poled down the blue river, past grey banks that are alight with pink cherry-blossoms.

Very fine impression.

498—THE BRIDGE OF HEAVEN AT TOFUKUJI

A stream, scattered with fallen maple-leaves, flows down between two steep hills where picnickers are enjoying the autumn foliage.

An exceptionally fine impression.

499—KIYOMIDZU TEMPLE AMID CHERRIES

From a cloud of pink blossoms, the temple rises against a grey hillside.



500—GION TEMPLE IN SNOW

Snow falls from the dark sky; before the dark roofs and pale blue gate of the temple stand three women with umbrellas.

An exceptionally fine copy of this famous print.

501—THE HAMLET OF YASE

Peasants carrying loads on their heads are passing along a narrow path through rolling fields.

An impression of entirely matchless quality, in flawless state.

502—DUSK AT SHIMBARA GATE

A staggering reveler is being assisted away from the Flowery Quarter, under an evening sky and sickle-moon.

THE THIRTY-SIX VIEWS OF FUJI

In 1858 Hiroshige delivered the drawings for this series to his publisher with the statement that it was his last work, since he wished to put aside his brush before old age should rob him of his skill. His words had an unforeseen prophetic truth, for even before the prints were engraved, the great artist was

dead; and his eyes never looked on a single one of them. The series contains many poor prints, probably because the master could not supervise the arrangement of the coloring. Only the finest sheets have been selected for inclusion here.



503—FUJI FROM NOGE IN YOKOHAMA

Against a luminous yellow sky, the peak towers over the dark foothills and the calm bay.

A superb impression.

504—FUJI FROM SATA IN SURUGA BAY

A great wave is leaping up against rocks; Fuji appears far off, beyond the hilly shore.

Superb impression.

505—FUJI FROM SUKIYA-GASHI IN TOKYO

Beyond a castle-moat and roofs covered with snow, Fuji appears far off against a delicate pink glow.

Superb impression.

506—FUJI FROM MIURA IN SAGAMI

Beyond a low reef and a headland grown with pines,
Fuji appears across the calm, luminous bay.

An impression of extremely remarkable and perhaps unique quality.

507—FUJI FROM ENOSHIMA

The peak appears framed in a tall grey torii that stands
on the beach.

508—FUJI FROM KOSHIGAYA IN MUSACHI

Two flowering plum-trees stand on a hill in the fore-
ground; through their branches appears a wide land-
scape of field and river, with Fuji towering beyond.

An extremely remarkable impression.

509—FUJI FROM RYOGOKU IN TOKYO

From a landing-stage under a willow, one sees the Su-
mida River, the long Ryogoku Bridge, and Fuji beyond.

Very fine impression.

510—FUJI FROM HOMMOKU BEACH IN MUSACHI

The sea foams around the feet of a rocky green and
yellow cliff. Fuji appears far across the bay.

An impression of remarkable and perhaps unique quality.

THE FAMOUS PLACES IN THE SIXTY-ODD PROVINCES

This extremely ambitious series was issued between 1853 and 1856. Certain of the designs are so poor that they have been omitted from the sale; others are among Hiroshige's greatest masterpieces. Early impressions in this series bear five seals on the face of each print; late ones have only four. All the prints here included are not only of the first edition, but are also impressions of such uniformly fine quality as are rarely seen. All are in flawless condition.

511—YAMASHIRO PROVINCE, 1

At Arashiyama, near Kyoto, flowering cherries and red-tinged clouds light up a green hillside that looks down on a soft blue river and long bridge.



512—YAMATO PROVINCE, 2

The blue Totsu River flows down between soft green and grey hills, where the dull orange of autumn maples lights the slopes.

An impression of marvelous and perhaps unique quality.

513—IZUMI PROVINCE, 4

From the pine-dotted, green slope, one looks out across the broad sweep of Osaka Bay toward distant hills and the soft orange glow of a sunset.

Remarkable impression.

514—SETTSU PROVINCE, 5

From a hill where a tall stone lantern stands among small pines, one looks out across a village and the wide Bay of Osaka toward white sails and a sunset.

515—MIKAWA PROVINCE, 10

The crags, winding stairs, temples and mists of Mt. Horai are unfolded in a highly romantic scene.

516—TOTOMI PROVINCE, 11

The long lagoon of Hamana winds away toward the left between green and grey hills.

517—SURUGA PROVINCE, 12

Across Suruga Bay, Fuji looms enormous over its dark foot-hills, with sunset clouds around it.

518—KAI PROVINCE, 13

The Monkey Bridge, high above the blue torrent, joins the two yellowish cliffs; rich autumn maples half hide it.

Very fine impression.

519—IZU PROVINCE, 14

At the village of Shuzenji, a blue stream pours down from the green hills, breaking into several wide waterfalls in its course.

Very fine impression.

520—SAGAMI PROVINCE, 15

On the right are the sea-washed caves and wooded heights of Enoshima; on the left, Fuji is partly visible.

521—MUSASHI PROVINCE, 16

Beyond the snow-covered shores and the pale blue Sumida River hang mists touched with red dawn-light.

522—MUSASHI PROVINCE, 17

A festival-crowd is gathered at night in the grounds of Asakusa Temple, Tokyo. Stars shine in the grey sky.

Very fine impression.

523—AWA PROVINCE, 18

A narrow path leads down to a blue bay, where five junks are at anchor. Beyond, there rises a green headland, piled mountains, and a glowing golden sunset.

An impression of extremely remarkable quality.

524—KAZUSA PROVINCE, 19

On the wide shore, two gangs of men are hauling up a boat.

525—SHIMOSA PROVINCE, 20

Three boats in a channel between two rocky headlands; Fuji far off across the tranquil blue bay.

526—HITACHI PROVINCE, 21

A torii stands in the water before a little village, behind which the wooded coast stretches away toward the sunset.

The printing of the water is notable.

527—OMI PROVINCE, 22

The full moon hangs over the darkness of Lake Biwa; the long Seta Bridge appears in the middle-ground.

528—MINO PROVINCE, 23

Between dark cliffs, the tremendous foamless weight of a waterfall pours steadily downward.

Fine impression.

529—HIDA PROVINCE, 24

Across a gorge ropes are fastened, and travelers are being hauled across in baskets.

Fine impression.

530—SHINANO PROVINCE, 25

On a steep dark hill, at evening, the watery rice-terraces reflect repeatedly the full moon that sails high overhead. A misty valley to the left.

531—KOTSUKE PROVINCE, 26

Under a dark winter sky, a blanket of snow covers the fantastic crags and pines of Mt. Haruna. All is white except the small red bridge and temple and the blue stream.

Very fine impression.

532—DEWA PROVINCE, 29

Yellow-sailed boats on an inlet between dark hills.

533—WAKASA PROVINCE, 30

Fishermen in a large boat are hauling in the net with its catch of fish and crabs.

Fine impression.

534—KAGA PROVINCE, 32

Under a night sky, fishing boats with flares are moving about in the lake; dark hills beyond.

535—NOTO PROVINCE, 33

A fantastically carved cliff leans over a narrow blue inlet; to the right, green slopes, cherries, and a waterfall.

An impression of remarkable quality.

536—ETCHU PROVINCE, 34

A curving pontoon-bridge crosses the smooth blue river toward green hills.

An impression of extraordinary quality.

537—ECHIGO PROVINCE, 35

A dark promontory honeycombed with caves fronts the sea.

538—SADO PROVINCE, 36

A green and yellow hill, at whose base are three openings to gold mines.

539—TANGO PROVINCE, 38

The long, pine-covered peninsula of Amonohashidate stretches across an expanse of blue sea.

540—INABA PROVINCE, 40

A green pine and a ruddy plum-tree stand on a green hill overlooking bays and islands.

541—HOKI PROVINCE, 41

In a beating rain, peasants are transplanting rice in the fields. Groves of trees and Mt. Oyama appear dimly in the background through the haze.

Very fine copy.



542—IZUMO PROVINCE, 42

Through the sacred cryptomeria groves figures are wandering wrapped in the mystery of grey mist.

A superb and perhaps matchless impression of this famous print.

543—IWAMI PROVINCE, 43

Near a green promontory, salt-makers are at work on the beach.

Very fine impression.

544—OKI PROVINCE, 44

The towering prows of two great junks cut the blue waves just off a green shore.

Extremely remarkable copy; the printing of the water is exceptional.



545—HARIMA PROVINCE, 45

On the sandy beach by the sea's edge, lordly pines twine
their brown trunks and green foliage in arabesques
across the sky.

A superb copy of this famous masterpiece.

546—MIMASAKA PROVINCE, 46

Slashing gusts of torrential rain are sweeping down on
two belated travelers who plod through the night.

An extremely remarkable impression.

547—BINGO PROVINCE, 49

In grey evening light, a precipitous crag crowned with
a temple looms over the sea.

Very fine impression.

548—KII PROVINCE, 53

A flight of cranes over islands and bays.

549—AWAJI PROVINCE, 54

Off a low coast, fishermen are hauling in a seine.

550—AWA PROVINCE, 55

The Naruto Whirlpool dashing against rocks and leaping high into foam.

551—SANUKI PROVINCE, 56

A group of travelers mount the road; behind them rises the curiously-shaped "Elephant's Head Mountain."

Extremely fine impression.

552—IYO PROVINCE, 57

Against a streaked sky, wild geese fly over a harbor.

553—TOSA PROVINCE, 58

Men fishing with rods, on a rolling sea.

Fine impression.

554—CHIKUZEN PROVINCE, 59

A zigzag strip of land extends out into a blue harbor. A small, green hill rises in the background.

Fine copy.

555—BUZEN PROVINCE, 61

Beyond a blue river rises an orange cliff honeycombed with galleries.

556—BUNGO PROVINCE, 62

Beyond a harbor, curious conical hills rise against the dull orange sunset glow.

557—HIZEN PROVINCE, 63

A striped sail cuts the foreground; beyond lie an indented bay, purple sunset mists, and mountains.

558—HIGO PROVINCE, 64

A fallen tree-trunk bridges a misty chasm; across it a peasant is carrying fagots. Beyond him rises a huge blue peak wreathed in fleecy clouds, against a blue sky.

A superb impression of this famous print.

559—HIGO PROVINCE, 64

Another impression; the mountain is grey, and the sky is touched with yellow.

Very fine.



560—IKI PROVINCE, 68

Desolate winter and falling snow over the land-locked harbor.

A superb impression of this masterpiece.

561—TSUSHIMI PROVINCE, 69

A rainbow arches over a bay and distant coasts.

Extremely fine impression of this famous design.

VARIOUS HORIZONTAL YEDO SERIES

At various times, from 1830 to 1840, Hiroshige produced a number of series of horizontal views of Yedo that include some of his finest designs.



562—LOTUS POND AT SHINOBUGAOKA

Red sunrise clouds light the sky beyond the blue pond and the green foliage. One of the Earliest Yedo Series; second edition.

Very fine impression.

563—MORNING CHERRIES AT YOSHIWARA

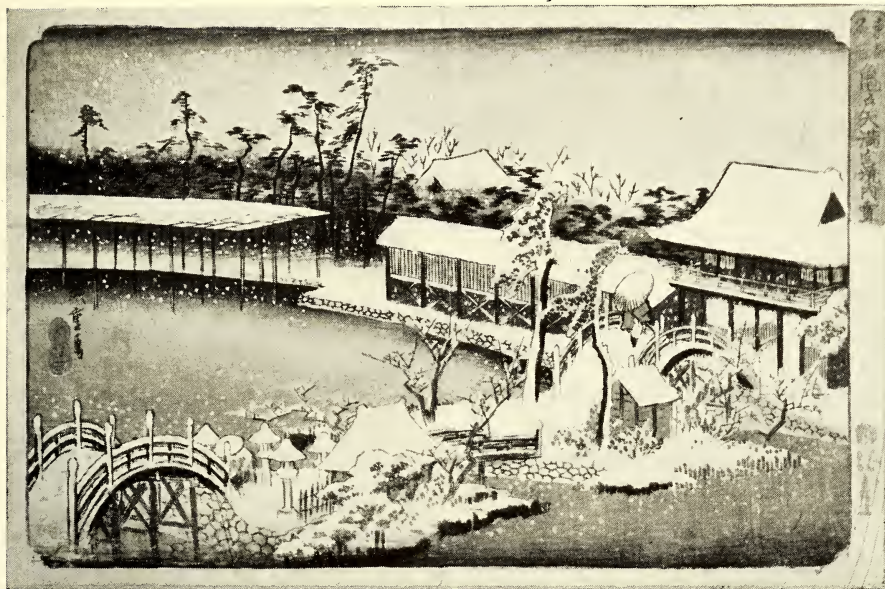
Above the dark gate, sunrise breaks on the pale cherry-trees. A peculiar impressionistic effect of splintering light. From the same series.

Very fine impression.

564—EVENING RAIN AT AZUMA NO MORI

Darkness, rain and silence lie over the wide plain across which a causeway runs toward a temple-grove. From the famous series, "Yedo Kinko Hakkei."

A fine impression which, now very brown, has gained as much in mystery as it has lost in freshness.



565—FALLING SNOW IN KAMEIDO TEMPLE GARDENS

The grey wintry landscape is relieved only by a few touches of blue in the water and of dull red in the temple and bridge.

An extremely fine copy of this famous print.

566—THE STEPS TO MIOJIN SHRINE

The shrine and tea-house crown the hill to the right; to the left, the flat roofs of Yedo stretch away under an orange sky with blue clouds.

Very fine impression.

567—YEDO SUNSET

A green wooded hill rises over the roofs and canals, with a low orange sunset burning behind it.

Fine copy.

568—INCOMING BOATS AT TSUKUDA

The finely curving sails sweep by against a background of water, dark shore, and low orange sunset.

Fine copy.

569—TWILIGHT AT TAKANAWA

Three tall sails are outlined against the sunset and the blue clouds; carts and travelers crowd the wharf in the foreground.



570—WHITE RAIN ON NIHONBASHI

The pale blue of the water, and the pale orange touches along the horizon, light up the greyness of the shore and sky.

Very fine impression of this famous print.

571—PICNIC AT GOTENYAMA

On a green cliff that fronts the blue sea, many merry-makers are enjoying themselves under the pale pink cherry-trees.

Fine copy.

572—PATH TROUGH RICE-FIELDS

A winding path leads across the pale green plain to the Temple of the Five Hundred Rakan; a single slender tree cuts the foreground.

Superb copy of this famous print.

573—THE FAIR AT ASAKUSA TEMPLE

A wide evening view over the roofs, woods and grey evening mists of Asakusa Temple.

An impression of very exceptional quality.



574—SNOW AT SHIBA AKABANE

Against the grey sky and the white earth, the few touches of color light up the scene.

An extremely fine impression.

575—THE RAINBOW

Scene from Atago Hill, Shiba, looking out over flat roofs toward the bay. At the left, partly hidden by a dark tree, a rainbow arches across the blue sky.

Very fine copy.

576—MOONLIGHT PICNIC AT DOKWAN-YAMA

Picnickers are seated on a green knoll to the right; in the center two women and a child with a fire-fly cage are climbing the path; to the left, the large pale moon comes up over the dim grey fields.

An impression of exceptional quality.

577—EVENING FESTIVAL AT RYOGOKU BRIDGE

Boats with lanterns throng the water; above, the dark bridge stretches across the dark sky where fireworks are bursting.

Exceptionally fine copy.

578—SAME, but later edition, from changed blocks.

579—THE BANKS OF THE SUMIDA IN CHERRY-BLOSSOM TIME

To the left, the green banks crowned with pink cherries rise from the delicate blue water.

Very remarkable copy.

580—EVENING FIREWORKS ON THE SUMIDA RIVER BANK

From the crowded shore one looks across the stream to the dark farther shore and the beautiful evening sky.

Extremely fine impression.

581—MOONLIT CHERRIES AT YOSHIWARA

People are hurrying to and fro before the dark gate; while, above, the white blossoms of cherries show pale against the moon and the evening sky.

A very fine copy of this famous print.

582—INCOMING JUNKS AT YETAI-BASHI

Beyond the bridge, the white sails rise up against the blue water and faint orange sunset glow.

Fine copy.

583—THE ROOFS OF THE CITY AT DUSK

A view from Atago Hill over the wide dark plain of Yedo housetops.

584—AZUMA WOOD

A temple stands to left, almost hidden by a dark grove; to the right stretch the grey autumn rice-fields under a blue-streaked sky.

Fine impression.

585—EVENING AT GOTENYAMA

Many people are wandering about on a dark green hillside that fronts the sea; from the slopes, dark pines and glowing autumn maples are outlined against the orange sunset and the blue water.

A remarkable and perhaps unique impression; the colors have the quality of enamels.

586—THE TEMPLE STAIRS

A steep flight of steps leads up to a torii, beyond which appear lacy trees, dark against a delicate glow of pink clouds.

Very fine impression.

587—EVENING MIST AT MEGURO TEMPLE

A red shrine is in the foreground; beyond it rises a stair and a dark grove streaked with dark mist.

588—THE CANAL EMBANKMENT

Many people are passing along the embankment, beyond which rises a dark grove and the roofs of a temple.

Fine copy.

589—A ROAD IN THE SUBURBS

The grey causeway stretches along the top of a green embankment, with many tea-booths. Pale streaked sky.

A very fine copy of a rare print, from a very uncommon series.

590—NIHONBASHI AT DAWN

Fish-vendors crowd the bridge-head; beyond, the roofs emerge from the morning mist, and Fuji looks down from afar.

Exceptionally fine impression of a rare print.

591—TEMPLE GROVE IN SNOW

The red temple stands to the left on a platform; toward the right appear the snowy trees and roofs.

Extremely fine impression of this rare and fine design.

592—CANAL IN SNOW

Three figures have descended from a boat and are mounting the snowy bank toward a tea-house. To the left the pale blue canal stretches away toward a dark bridge and grey wintry sky.

Extremely fine copy.

A PAINTING

593—THE SUMIDA RIVER

To the left appears a bridge which stretches across the pale blue water; on the farther shore, many figures and a temple are suggested. The picture is a small masterpiece in which Hiroshige has used the fewest and simplest of touches to produce his effect.

Size 3½x8½; in perfect condition.



PRINTS FROM VARIOUS HORIZONTAL SERIES

594—KANAZAWA SERIES: SAILS AT OTOMI

Beyond the fields, the path, and the blue sea, a faint yellow flush appears in the sky.

This extremely remarkable copy of this very rare print is printed almost entirely in blue; its quality is exceptional and perhaps unique.

595—HONCHO MEISHO SERIES: NUNOBIKI CASCADE

The blue waterfall rushes down a grey wooded hill to the left; on the right, travelers are descending a steep road along green and red cliffs.

Very fine copy of a rare print.

596—HARBORS OF JAPAN SERIES: SNOW AT URAGA

Between two snowy hills lies a small village, whose feet is washed by the blue sea on one side and by an inlet on the other. Grey wintry sky with falling snow.

A superb impression of this rare design.



597—TAMAGAMA SERIES: MOONLIGHT AT KINUTA

Beside a stream, two women are pounding cloth; beyond them stretches a mysterious misty landscape bathed in the pale light of the full autumn moon.

A most remarkable impression of one of Hiroshige's greatest renderings of mist and moonlight.

598—MOUNTAIN AND SEA AS WRESTLERS SERIES: SNOW AT BIZEN

Beyond great hills and valleys of snow, there appears one touch of pale blue sea under a grey sky where snow is falling.

A superb impression of this rare print.

THE RONIN SERIES

This interesting and superb series is seldom found in really fine impression. All of the following are of exceptional quality. They are the pick of four complete series which the owner at various times purchased for the sake of some one or two sheets.

599—ACT I: THE BLUE TEMPLE STAIRS

The Lady Kaoyo, followed by two men carrying the box of helmets, mounts toward the council of nobles.

Fine color.

600—ACT II: THE YELLOW SCREEN

In a blue-walled room, Tonase crouches behind the screen while her daughter Konami receives her fiancé, Rikiya.

Very fine color.

601—ACT III: BEFORE THE CASTLE OF MORONAO

Honzo, the retainer and counselor of Wakasanosuke, brings presents to avert the anger of Moronao. Delicate sunset sky beyond the blue moat and the grey battlements.

602—ACT IV: THE PINK FLOWERS

The Lady Kaoyo sits on a veranda arranging flowers; along a gallery at the back come the messengers of the Shogun.

Unusually fine color.

603—ACT V: NIGHT RAIN AMONG MOUNTAIN GORGES

One of the ronins, Sadakuri, having turned highwayman, threatens to kill the aged peasant Yoichibei. The scene is a dark hillside beneath two great pines; to the left, beyond a gorge, appear mountains dim in the rain.

An impression of remarkable quality.

604—ACT VI: THREE HUNTERS IN A VALLEY

They have just carried home the body of the murdered Yoichibei, and are now returning across a small bridge under the shadow of a grey mountain.

605—ACT VII: EVENING CAROUSAL AT A TEA-HOUSE

Yuranosuke, pretending to lead a life of dissipation, deceives the spies who have been sent by Moronao to find if the young man has forgotten his vow of revenge.

606—ACT VIII: TRAVELERS AND THE PINE

The bridal-journey of Konami, who is going to the capital to meet her betrothed. She and her mother are coming down a green slope; behind them towers a magnificent pine-trunk wreathed with autumn ivy.

An impression of extremely remarkable quality.

607—ACT IX: DEATH IN THE SNOWY GARDEN

Honzo, disguised as a komuso, stands in the snowy garden where he is soon to meet his tragic death.

608—ACT X: THE NIGHT VISIT TO THE ARMORER

In the dark street outside the armorer Gihei's house, the black-clad ronins seek admittance.

Remarkably fine copy.

609—ACT XI. FIRST EPISODE: THE NIGHT BRIDGE

Under a dark sky, the black figures of the ronins are crossing the snowy bridge to enter boats on the near shore.

An exceptionally fine impression of this famous masterpiece.

610—ACT XI, SECOND EPISODE: THE ATTACK ON THE GATE

The ronins, in the snowy court of Moronao's castle, have placed bamboo bows under the lintels, and by simultaneously cutting the bowstrings they lift the lintel and the doors fall.

An impression of superb quality.

611—ACT XI, THIRD EPISODE: THE KILLING OF MORONAO

Moronao, awakened from sleep, has fled to an outhouse; thence he is dragged, and is slain by the ronins.

Superb copy.

612—ACT XI, FOURTH EPISODE: THE THREE RUFFIANS

The ronins are halted in the snowy street by three ruffians with poles and swords.

A superb impression.

613—ACT XI, FIFTH EPISODE: THE HALT ON THE BRIDGE

On the great curving bridge the head of the ronin column is halted by a horseman with a lance.

Superb copy.

614—ACT XI, SIXTH EPISODE: THE SNOWY SUNRISE

The ronin column enters a gate near the sea; to the right is a snowy cliff, wonderfully shaded; in the background the red sun is rising.

Superb impression.

THE UPRIGHT TOKAIDO SERIES

This series, published in 1855, was the first and only attempt made by Hiroshige to treat these, his favorite subjects, in the upright form of composition which had by this date become his favorite one. The series is characterized chiefly by the sense of vast distance that it conveys, especially in the sea-pieces. Poor impressions of this series are plentiful, but those of fine quality are rare. Only the best designs from the series have been included here.

615—KAWASAKI, 3

Pale blue Fuji rises beyond the bends of a river.

616—KANAGAWA, 4

The full moon over a tranquil bay and dark hills.

617—TOTSUKA, 6

Peasants are working in a rice-field; beyond green hills, Fuji looms through a screen of dark trees.

618—FUJISAWA, 7

Travelers and large pines fill the foreground; beyond, a grey hill and Fuji appear against the sky.

Fine copy.

619—HIRATSUKA, 8

Beyond a broad blue river rises a green hill; to the left of this appears snowy Fuji.

Fine impression.

620—OISO, 10

From a height one looks down upon a wide bay and far coasts.

621—HAKONE, 11

Travelers with torches mount a steep road in the evening dusk. Across a stream looms a black mountain.

Very fine impression.

622—MISHIMA, 12

Dusk in a village street before a large torii.



623—NUMADZU, 13

Snowy landscape with bridges.

Fine impression.

624—HARA, 14

Fuji looms enormous and grey above its foothills,
against a pale rose sky.

Very fine impression.

625—YOSHIWARA, 15

Beyond marshes, Fuji rises white out of mist, against a
pale blue sky.

Very fine impression.

626—KAMBARA, 16

Across a river rises a green hill whose base is hidden in mists.

627—YUI, 17

A precipitous green cliff fronts the sea; in the background appear masses of dark hills, and pale Fuji outlined against the glowing sunset sky.

Very fine copy. Usually the sky is too glaring.

628—EJIRI, 19

Beyond a wide blue inlet, Fuji rises pale among brilliant sunset clouds.

Fine impression.

629—MARIKO, 21

Travelers in a village street; green hill beyond.

630—OKABE, 22

A grey pass between two grey hills; a misty grey mountain rises beyond.

Very fine impression.

631—FUJIEDA, 23

A pale blue river winds among wooded shores.

632—KANAYA, 25

A wide view over the sand-flats of the river.

633—KAKEGAWA, 27

A stream winds from the foreground back toward wooded cliffs and a grey hill.

Exceptionally fine copy.

634—MITSUKE, 29

One looks down from a height upon the grey river-flats and the pale blue channel, with grey hills on the farther shore.

Exceptionally fine impression.

635—HAMAMATSU, 30

Gnarled pines along the wave-beaten beach; a far coast in the background.

Very fine impression.



636—MAISAKA, 31

The great headland juts into the pale blue sea, against
a rich sunset sky.

Exceptionally fine impression.

637—ARAI, 32

Across the wide pale bay comes a procession of sails.

638—SHIRASUKA, 33

From a winding cliff-road one looks out to the sea-
horizon.

639—YOSHIDA, 35

A bridge, a river, and a castle on the far shore.

Fine copy.



640—AKASAKA, 37

Evening dusk has fallen on the fields; on the road, travelers are fighting.

Extremely fine impression.

641—FUJIKAWA, 38

Snow scene; a village street and snowy mountains dim through the falling flakes.

**Reproduced in "Chats on Japanese Prints," Plate 54. Exceptionally fine copy.*

642—OKASAKI, 39

A bridge arches high across a stream.

Exceptionally fine.

643—CHIRYU, 40

Amid green fields, travelers pause under a gnarled pine; pale pink sky.

Very fine impression.

644—NARUMI, 41

Strips of dyed cloth hanging in a village street.

Very fine impression.



645—MIYA, 42

A large orange torii stands on the shore, with the pale blue sea beyond.

An impression of extraordinary quality.

646—KUWANA, 43

A great junk outlined against blue water and pale pink sky.

Very fine impression.

647—YOKKAICHI, 44

Wide view over a grey landscape to the sea.

648—ISHIYAKUSHI, 45

Amid green fields, a rosy plum tree stands outlined against the pale blue sky.

Exceptionally fine impression.

649—KAMEYAMA, 47

From a savage yellow sky streaked with lightning, grey rain beats down on a road up which travelers are hurrying.

Exceptionally fine impression.



650—SEKI, 48

The dark blue distant mountain rises up against the pale blue luminous sky with superb atmospheric effect.

An extremely remarkable and superb impression.

651—MINAKUCHI, 51

Glowing autumn maples at the foot of pale green hills.

An impression of remarkable quality.

652—KUSATSU, 53

View across a wide pale lagoon toward a long line of grey mountains.

Very fine impression.

653—OTSU, 54

From a terrace high over the lake, one looks out across the pale water to a pointed peak.

Very fine copy.

SECOND EVENING SALE
WEDNESDAY, FEBRUARY 11, 1920
AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK

Catalogue Nos. 654 to 901, inclusive

HIROSHIGE (Continued)

THE YETATSU TOKAIDO SERIES

This series, published about 1840, is also called the Gyosho Series, because the titles are written in Gyosho or informal script. The great characteristic of the series is the conscious attempt which Hiroshige makes to deal with larger masses of flat color and to obtain his effect more by the skillful employment of solid mosaic-patterns than by gradation. The series is somewhat rare.

654—NIHONBASHI, 1

The bridge-head under a grey dawn.

655—SHINAGAWA, 2

A tea-house on the shore; wide blue bay beyond.

656—KAWASAKI, 3

Three boats on the long reaches of the river.

657—KANAGAWA, 4

One looks out from a low shore to the blue-streaked sea.

- 658—HODOGAYA, 5
A small bridge arches over a blue stream near a tea-house.
- 659—TOTSUKA, 6
Travelers descending a road between green hills.
- 660—FUJISAWA, 7
Travelers on a bridge near a blue torii.
- 661—HIRATSUKA, 8
Travelers on a river bank; beyond, Fuji against a striped pink and blue sky.
- 662—OISO, 9
A Daimyo's retainers marching along a pine-grown shore.
- 663—ODAWARA, 10
View across river-flats toward brown mountains.
- 664—HAKONE, 11
Travelers on a rocky pass.
- 665—MISHIMA, 12
Two men with umbrellas mount from a little village toward a tea-house.
Fine impression.
- 666—NUMADZU, 13
Wandering minstrels in a village street.
Fine impression.
- 667—HARA, 14
Grey Fuji looms enormous across wide plains and a river.
Very fine copy.
- 668—YOSHIWARA, 15
Two travelers pause at a tea-house from which appears a pine-grown plain and Fuji.
Very fine impression.
- 669—KAMBARA, 16
Two komuso with basket hats pause beside a blue river.

670—YUI, 17

Near a green knoll, porters are crossing a stream on trestles.

671—OKITSU, 18

From a pine-grown shore, one looks out upon a wide vista of green coast-line, pale blue sea, and pink sky.



672—EJIRI, 19

Low red sunset across snowy fields.

673—FUCHU, 20

Pilgrims at the entrance of a village.

674—MARIKO, 21

Two travelers eating at an open tea-house.

Fine copy.

675—OKABE, 22

A tea-house looking out upon peaks and gorges.

Fine copy.

676—FUJIEDA, 23

Beyond a wharf, where three travelers wait, appear green hills and blue bays.

Extremely fine copy.

677—SHIMADA, 24

Three travelers on a plank bridge.

Fine impression.

678—KANAYA, 25

A wrestler and other travelers are being carried across a stream by naked coolies.

679—NISSAKA, 26

On a mountain road, travelers pause before a large stone in the middle of the path.

Exceptionally fine copy.

680—KAKEGAWA, 27

Pines, a temple torii, and a temple lantern stand beside the road.

Fine copy.

681—FUKUROI, 28

Children are flying kites in the fields.

Very fine copy.



682—MITSUKE, 29

Boats on a dark river; green shore beyond.

683—HAMAMATSU, 30

Pines on a sandy shore.

684—MAISAKA, 31

Travelers wading across a stream.

685—ARAI, 32

Sailboats sweeping along over bluish green water.

A very fine impression.

686—SHIRASUKA, 33

Travelers pause to view the superb sweep of sea-expanse
and sails.

Extremely fine impression.

687—FUTAGAWA, 34

A tea-house before a low green hill.

Fine impression.

688—YOSHIDA, 35

A bridge across a deep blue river; a castle and hills
beyond.

Fine impression.

689—GOYU, 36

At dusk, travelers cross a stream near two large dark
trees.

Extremely fine impression.

690—AKASAKA, 37

The moon appears through the branches of three pine-
trees, rising beyond a misty plain and grey hills.

Very fine copy.

691—FUJIKAWA, 38

A shop-lined street mounts steeply toward the right.

Very fine impression, in glowing color.

692—OKASAKI, 39

Six travelers and a horse on a curving bridge.

693—CHIRYU, 40

Coolies are pausing on a road under pines.

694—NARUMI, 41

A cloth-shop, open to the street.

695—MIYA, 42

Orange sunset beyond a torii beside the sea.

696—KUWANA, 43

The blue sea washes the ramparts of a castle.

Very fine impression.

697—YOKKAICHI, 44

A pink torii stands on a road before an open tea-house.



698—ISHIYAKUSHI, 45

Travelers with a horse plod through deep snow in the bluish evening dusk. Snow is falling from the grey sky.

Extremely fine impression.

699—SHONO, 46

Coolies packing horses before a tea-house.

Fine copy.

700—KAMEYAMA, 47

Porters on a mountain-road lined with pines.

Fine copy.

701—SEKI, 48

The open front of an inn, seen from the street.

Fine copy.

702—SAKANOSHITA, 49

View of rocky hills from a tea-house.



703—TSUCHIYAMA, 50 a

A Daimyo procession fording a stream between steep green banks; the sky is dark with torrential evening rain.

Extremely fine impression.

704—TSUCHIYAMA, 50 b

A variation plate; the rain is gone.

Fine impression.

705—MINAKUCHI, 51

Travelers before a basket-maker's shop.

Fine copy.

706—ISHIBE, 52

Four travelers and three horses at the entrance of a village.

707—KUSATSU, 53

Three travelers on a road near three curiously drawn trees. River and hills beyond.

Very fine copy.

708—OTSU, 54

The open front of an inn beside Lake Biwa.

709—KYOTO, 55

From a bridge are seen the river and hills of Kyoto.

An exceptionally fine impression.

THE KISOKAIDO

In his series of Views of the Sixty-Nine Posting Stations of the Kisokaido Road, Hiroshige collaborated with Kesai Yeisen, who made twenty-three of the designs. Of late years, fine impressions from this series have been almost unprocureable. The following are all of remarkable quality.

710—SHIMMACHI, 12

The view is from a green cliff-side, out across the windings of a small blue river, toward the far bank, on which a clump of pines is silhouetted against the sky. Far blue mountains appear along the horizon, clear against a sunset whose soft, luminous splendor not even Hiroshige ever surpassed.

An impression of extraordinary quality in every respect.



711—ITABANA, 15

Against a grey wintry sky, flushed with clear faint sunset at the horizon, is silhouetted a row of fantastic pine-trees feathered with snow. Snow-covered travelers are passing along the snow-hummocks beneath the trees. To the left flows a small blue stream. This design, by Yeisen, worthily takes rank as one of the finest sheets in the series.

A remarkable and superb impression.

712—ANNAKA, 16

Between curious bare slopes of green and grey, a wide road mounts to a notch. The composition and the color-scheme of this print are both unusual.

An exceptionally fine impression.



713—KARUIZAWA, 19

A superb and notable impression of this masterpiece.



714—MOCHIZUKI, 26

A superb and perhaps unmatched impression of this famous masterpiece. The sky is a marvel of mystery.

715—LAKE SUWA, 31

On the right, the Shiojiri Pass descends a green hill; one looks out across the frozen surface of the lake to the mountainous shores beyond. In the distance, Fuji rises against a pale sky. By Yeisen.

Very fine impression.

716—OCHIAL, 45

The road winds down a dark green wooded hill that occupies the center of the picture; beyond it, a row of faint misty blue peaks rises along the horizon.

An extremely fine impression.



717—OI, 47

An extremely fine impression of this famous design.

718—OKUTE, 48

On a path that leads up from a green rolling plain are two peasants carrying faggots. To the left, a green bluff with protruding rocks and twisted pines cuts the yellow sunset sky.

A superb impression.

719—TAKAMIYA, 65

Two women carry large bales up from the river-flats.

720—TWO FIGURES IN SNOW

On the left rises a snowy pine-tree, under which stands a woman in a blue robe decorated with iridescent touches of color. On the right, under a snowy bamboo, stands a man in robes of salmon, grey and blue, holding up an umbrella. In the wide space between the two figures is outspread a delicate snowy landscape with the narrow blue windings of a river stretching across it. This is the finest of all Hiroshige's figure-and-landscape triptychs. Kunisada collaborated in the figures, and signs at right and left, while Hiroshige places his signature imposingly in the middle.

A triptych, size 15x30. An impression of extremely marvelous quality, in brilliant condition.

721—THE NARUTO WHIRLPOOL

Two small islands and many rocks jut up from a broad expanse of eddying and foaming water, where the out-rushing floods of the river meet the inrush of the ocean-tide. In the background, a long grey line of mountainous coast stretches away toward the horizon on the right.

A triptych, size 15x30. An exceptionally fine impression of this famous print; in flawless state.

722—WOMAN IN SNOW

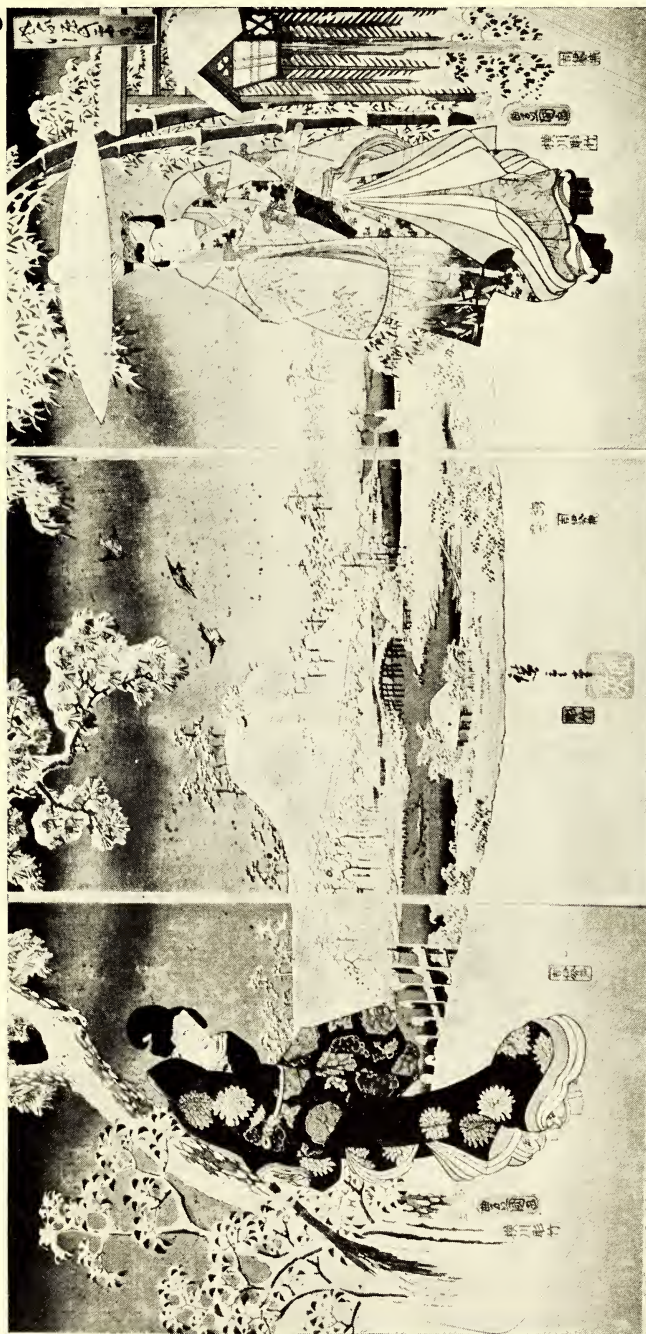
Dressed in robes whose exquisite soft colors no words can describe, she stands amid falling snow, holding up an open umbrella. Behind her is a blue river, a snowy landscape, and a grey wintry sky. Part of a triptych.

Size 15x10. An impression of unique and marvelous quality; in flawless condition. The writer regards it as the finest figure-print by Hiroshige that he has ever seen.

723—GIRLS PLAYING TAG

In the foreground, on a low green slope, four girls are running about; behind them, on the slope, picnickers are established under dark pines and pale cherries. Part of a triptych.

Size 15x10. An exceptionally fine impression, in excellent condition.



No. 720—HIROSHIGE. TWO ACTORS IN SHOW



724—MOONLIGHT AT TSUKUDAJIMA

The dark masts of the moored junks, and the dark little island, are silhouetted against the pale, clear blue of sea and sky blended into one by the early evening moonlight.

Size 14½x5. A superb impression of this famous print, in flawless condition.

725—THE BOW MOON

“Where the torrent leaps and falls,
And the hanging cliffs look down,
Cloven grey and ruddy walls,
Each with ragged forest-crown,
There across the chasmèd deep
Spans a gossamer bridge on high;
And below, from gulfs of sleep,
Mounts the Bow Moon up the sky.
Blue dusk, thickening whence she rose,
Her abysses veils; above
Moves she into twilight’s close
As faint strains of music move.

On the eastern slope her feet,
White, in trancèd ecstasy,
Climb, a ghost of heaven, so sweet
That the spent day cannot die” . . .

The writer has never been able fully to conceal from his fellow-collectors the fact that he considers this sheet the finest Hiroshige print in existence.

*Reproduced in color as the frontispiece of “Chats on Japanese Prints.”

Size 15x7. A superb impression, wholly uncut; in flawless and brilliant condition. Perhaps its equal exists; but the writer has not seen it.



726—SUMIDA RIVER IN SNOW

Beside a steep bank, the solitary peasant poles a raft down the dark blue river, under a grey sky full of falling snow-flakes.

A superb impression of this famous print, in flawless state. Size 15x5.

727—SUMIDA RIVER IN RAIN

A shower is falling across the grey sky. The blue Sumida, the tea-houses on the shore, and the blue temple-roofs and pagoda that rise from a dark grove, are all seen through the rain.

Superb impression in flawless condition. Size 15x5.

728—A CANAL AND FUJI

The exquisitely shaded waters of the little canal pass between two dark green

hills; beyond, through gnarled pines, white Fuji lifts its head into a delicate blue sky.

Size 13x4½. An impression of marvelous quality, in flawless condition.

729—THE WAVE AT ENOSHIMA

On the right rises a cliff of green, brown, and yellow rock, darkly wooded; at its feet a great, curling sweep of wave dashes high; toward the left, the sea stretches away to vague coasts.

Size 10x5. An impression of wholly exceptional and marvelous quality. Flawless condition.

730—PINES ON A CLIFF

Four pines cling on the steep red and grey cliff; far below lies the blue water, and dim mountains beyond.

Size 13x3. Superb impression in flawless state.

731—A GREY PRINT

A standing woman and a kneeling man, in the midst of a snowy landscape, are watching a flight of birds. A rare and very fine design, printed entirely in black and one shade of grey.

Superb impression, in flawless condition. Size 9x6½.

732—WOMAN AND PLUM BLOSSOMS

In a long, hooded robe, she stands under a plum-branch whose blossoms are white against the pale pink background.

Size 13x3. Superb impression and condition.

733—WARRIOR ON SEASHORE

In a terrific storm of black clouds, lightning, and furious waves, he stands on the sands, grasping his sword. A scene of great dramatic intensity.

Size 15x10; the picture covers only the lower 10 inches of the plate. Superb impression, in exceptionally superb state due to oxidization.

734—TWO ENVELOPES

Two extremely delicate landscapes, printed in soft shades.

Size 7x2 each. Superb impression and state.

735—THE WAVE AND FUJI

A curling blue and white wave leaps up in a great arc; to the right lie green islands; and in the background, Fuji against a delicately flushed sky.

Size 15x10. Superb impression and condition.

736—THE SNOWY RIVER

A blue stream flows between steep wooded banks covered with a heavy fall of snow. The black wintry sky overhead is full of falling flakes. A solitary boat traverses the stream.

Size 15x10. Superb impression and condition.



737—SPARROW AND BAM-
BOO

Printed wholly in grey, with most delicate gradations. A masterpiece, of great rarity.

Size 15x7. Formerly in the Wakai Collection. Superb impression and flawless condition.

738—HOJIRO BIRD AND
CAMELLIAS

The grey bird hangs head-downward from the dark branch, whose dark green leaves and pale pink flowers are outlined against a sky flushed with rose at the top and with yellow at the bottom.

*Reproduced in "Chats on Japanese Prints," Plate 56.

Size 15x7. Superb impression and state.

739—SWALLOW AND IRISES

The grey bird sweeps through the empty sky on speeding wings; below, a slender stem of iris rises from pale water.

Size 13x4½. Superb impression and state.

740—TWO GREEN BIRDS AND HYDRANGEAS

Against a pale pink glow, the two fluttering birds sweep downward. The long stem of the plant stretches from one bloom in the lower left-hand corner to another bloom in the upper right.

Size 15x5. Superb impression in excellent state.



741—BIRD AND FRUIT

The green bird perches on the grey branch; above, amid green and grey leaves, is one orange-colored fruit and one green one. Extremely fine color and design.

Size 12x5. Superb impression and state.

742—SPARROW AND BAMBOO

The brown bird hangs head-downward from a sprig projecting from the stem of a large green bamboo. Pale blue sky.

Size 13x3. Superb impression and state.

743—PEACOCK AND PEONIES

The soft rich color of the bird is intermingled with that of the large flowers.

Size 14x6. A superb impression of this famous design, in excellent condition.

744—MANDARIN DUCKS ON WATER

Two ducks sweep along in a blue swirl of water; overhead hang leaves and flowers.

Size 15x7. An extremely remarkable impression of this famous design; it is printed almost entirely in blue. Good condition.

745—PEACOCK ON AUTUMN MAPLE

In the midst of rich-colored autumn leaves, the glowing bird perches on the broken branch of a tree.

Size 15x5. Extremely remarkable and flawless copy.



746—GRASSES AND CONVULVULUS

The stems are green, the flowers dull purple and deep blue. The background is a pale yellow, shading into a warm orange and red at the top.

Size 15x5. A remarkable impression in superb state.

747—MANDARIN DUCKS IN SNOW

They float on the pale blue water under snowy bamboo leaves. Grey sky with falling snow.

Size 9x6½. Remarkable impression in fine condition.

748—KINGFISHER AND WATER-PLANTS

The bird, a spot of glowing enamel-like color, flies above the dark green leaves and stems that rise from the pale blue water.

Size 13x4. Superb impression and state.

749—BLUEBIRD AND WISTARIA

The bird hangs head-downward from the drooping vine, under a cascade of pale purple blooms. Pale blue sky.

Size 13x3. Marvelous impression and condition.

750—SANDERLINGS AND WAVES

In the light of a great full moon, two sanderlings are flitting over a white wave.

Size 13x4½. Very fine impression and state.



751—BIRDS AND SNOWY CAMELLIAS

The flowers are dull red, the leaves dull green. The birds are touched with yellow and salmon. Grey sky with snow-flakes.

Size 13x4½. Superb impression and state.

752—SWALLOW AND MOON

With wide-spread wings, the speeding bird passes just below the huge, round disc of the moon. Blue sky, shading downward into pale green.

Size 13x4½. An impression of exceptional quality in flawless state.

753—BIRD AND WILD ROSES

The grey and yellow bird, in dizzy somersault-flight, darts down past the large mass of pink blooms and green leaves. The sky is shaded pale green below and pale yellow above.

Size 14x4½. Exceptionally fine impression and state.

754—MANDARIN DUCKS IN SNOW

They float on the blue water under snowy bamboo leaves. The blue of the water melts into the grey of the sky.

Size 14x4½. Superb impression and condition.

755—LONG-TAILED BIRD AND CAMELLIAS

The blue bird is flying up from a clump of red camellias and dull green leaves. Shaded blue sky.

Size 13x4½. Superb impression and state.



756—BIRD AND WISTARIA

The bird is swinging on a long vine under the pale purple flowers. The pale blue sky shades into rose at the top.

Size 15x5. Superb impression and condition.

757—WILD GEESSE AND MOON

The two birds are flying across the face of the large full moon which floats in the deep blue sky. Below, rich dark autumn ivy-leaves hang on a dark tree-trunk.

Size 13x3. Fine impression and condition.

758—BIRD AND WISTARIA

The blue and white bird hangs from a vine in the midst of the purple flowers.

Size 13x4½. Superb impression and state.

759—MANDARIN DUCKS IN SNOW

They float on the grey water under green and snowy bamboo leaves. Grey sky with snow falling.

Size 13x4½. Extremely fine impression and state.



760—CRANE ON PINE
TREE

The black and white bird stands perched on the brown branch of a pine, amid the dark green foliage. Behind appears the red disc of the rising sun.

Size 39x10. Very fine impression and condition.

761—THE SHIP OF
GOOD LUCK

The Seven Gods of Good Luck are sailing in a dragon-prowed boat. Overhead, a crane flies across the red, rising sun.

Size 30x10. Very fine impression and state.

762—THE SHIP OF
GOOD LUCK

Another copy of the same print, much faded.

763—THE KISO SNOW
GORGE

In majesty of conception, no print of Hiroshi's ever surpassed this masterpiece; and it will always remain one of the greatest landscapes of the Uki-oye School. In feeling if not in technique, it draws its inspiration from the older classical tradition of Chinese painting.

An extremely fine impression, in flawless and brilliant state, the whiteness of the snow remaining unbrowned. Size 30x10.

764—HORSEMAN AND
FUJI

A nobleman on horseback, with two attendants, is passing under a gnarled pine-tree. In the background, Fuji looms enormous against a deep blue sky.

Size 30 x 10. An excellent impression in fair condition.

THE MARUSEI TOKAIDO SERIES

So called because it was published by Marusei about 1852; also called the Reisho Series, because the titles are written in Reisho or formal script. An admirable work, which is not very well known to collectors because of its extreme rarity; the blocks, according to Watanabe, were destroyed by fire before many copies had been printed. The great characteristic of the series is that, to a surprising extent, the pictures are conceived as horizontal designs, with the dominant lines stretching straight across the sheet, and broken only by such variations as were necessary to prevent monotony.

765—NIHONBASHI, 1

Beyond the crowded bridge, Fuji looms white against the sky.

766—SHINAGAWA, 2

Two tea-houses, on the low shore, front the wide, blue bay.

767—KAWASAKI, 3

Majestically down the wide river comes a sailing-junk with spread canvas. Two crowded ferries cross the foreground; evening clouds tinge the sky.

Very fine copy.

768—KANAGAWA, 4

A line of houses along the sea.

Poor impression.

769—HODOGAYA, 5

A bridge arches across the blue stream, from snowy shore to snowy shore, under a delicate grey sky.

Very fine copy.

770—TOTSUKA, 6

A road, mounting under great pines, opens on Fuji.

771—FUJISAWA, 7

Night has fallen on the village street, where many people move about with lanterns.

Very fine impression.

772—HIRATSUKA, 8

A road winds under trees across a level, green plain.

773—OISO, 9

Where a pine and a willow stand on the high shore, a tea-house fronts the sea.

774—ODAWARA, 10

Coolies with their burdens are fording the broad stream.

775—HAKONE, 11

Through the night, with smoking torches, coolies struggle up the rocky path, where great pine-trees lean over the gorge.

Very fine impression.

776—MISHIMA, 12

A village street seen from above.

Very fine impression.



777—NUMADZU, 13

Fuji looms white above a long line of dark foot-hills that circle-in a wide plain. Yellow sunset burns in the sky.

Exceptionally fine impression.

778—HARA, 14

Fuji more than fills the whole picture, looming over a grey plain against a blue sky.

Very fine impression.

779—YOSHIWARA, 15

Travelers are passing along a pine-bordered road; to the left, across harvest rice-fields, Fuji lifts its peak against an enamel-blue sky.

Extremely fine impression.

780—KAMBARA, 16

A ferry-boat on the river, between masses of smooth, green hills.

Very fine impression.

781—YUI, 17

Where dark cliffs come down to meet the dark sea, five travelers pause to watch the low orange line of the sea-sunset.

Extremely fine impression.

782—OKITSU, 18

A junk with a striped sail moves by, against a background of dark shore line, beyond which Fuji rises pale.

783—YEJIRI, 19

Across blue water, Fuji rises over its foot-hills, into a sky of blue and rose.

Very fine impression.

784—FUCHU, 20

Grey dusk has enfolded the village street as two equestrians arrive at the inn gate.

Very fine copy.

785—MARIKO, 21

Snow is falling from the dark winter-evening sky upon a wide valley, already buried deep in the white and silent covering. One of Hiroshige's simplest and finest snow-scenes.

An exceptionally fine impression.

786—OKABE, 22

A broad road descends between two green-brown hills.



787—FUJIYEDA, 23

Night rain falls upon harvest rice-fields, where three travelers plod along the road.

Very fine impression.

788—SHIMADA, 24

The wide river, which travelers are fording, flows by under grey hills.

Very fine impression.

789—KANAYA, 25

A rounded hill with pines commands the river.

Fine copy.

790—NISSAKA, 26

A large stone lies in the road; beyond, three great trees rise against a luminous blue sky flecked with snowy clouds.

Exceptionally fine impression.

791—KAKEGAWA, 27

On a plain near a torii, peasants are planting rice.

792—FUKUROI, 28

Kites fly gaily over a green plain.

Very fine copy.

793—MITSUKE, 29

Low, distant hills beyond a wide river.

Very fine copy.



794—HAMAMATSU, 30

From where, under two pine-trees, the waves foam on the grey shore, the stormy darkened sea stretches off toward a threatening dark horizon. One of Hiroshige's triumphs in expressing the mood of a landscape.

An impression of most remarkable quality.

795—MAISAKA, 31

Men are unloading a boat; high, green hills beyond.

796—ARAI, 32

View from a green hill across a wide sea-expanse toward distant Fuji.

Very fine impression.

797—SHIRASUKA, 33

A road winds up to green hills overlooking the sea.

798—FUTAKAWA, 34

On a road between two tea-houses, travelers are halting.

799—YOSHIDA, 35

A festival-procession approaching a river.

Fine copy.

800—GOYU, 36

Under a willow, three travelers walk beside a river;
green hills and Fuji rise beyond.

Very fine impression.

801—AKASAKA, 37

An inn stands open to the dusky street.

802—FUJIKAWA, 38

A daimyo procession winds down between two green hills.

803—OKASAKI, 39

From a great bridge one sees bamboos, a castle and far
hills.

804—CHIRIU, 40

Six porters carry huge boxes along a tree-bordered road.

805—NARUMI, 41

Two women are talking in a village street.

Very fine copy.

806—MIYA, 42

Looking down from a height, one sees inlets and the sea
strewn with boats.

Very fine impression.

807—KUWANA, 43

A full-sailed boat loaded with passengers sweeps across
the blue water.

Extremely fine impression.

808—YOKKAICHI, 44

In the village street, a pale orange torii rises against
the rose and blue sky.

An exceptionally fine impression.

809—ISHIYAKUSHI, 45

Coolies and horses pause at dusk in a village street.

A very fine impression.

810—SHONO, 46

On a road amid autumn rice-fields, laborers are burning
straw; the smoke ascends against a dusky sky.

An impression of very remarkable quality.

811—KAMEYAMA, 47

Beyond a court appears the moat of a castle.

Fine copy.



812—SEKI, 48

From the black wintry sky, heavy snow falls on the far hills and on the pale orange torii in the foreground.

An impression of very remarkable quality.

813—SAKANOSHITA, 49

Five travelers on a road beside a green hill.

814—TSUCHIYAMA, 50

Three travelers on a path where a river flows among rocks.

815—MIZUKUCHI, 51

Up a winding path between hills, two men and a bullock are plodding. Above them, luminous fleecy clouds light the sky.

An extremely remarkable impression.

816—ISHIBE, 52

The courtyard of an inn at dusk.

Very fine impression.

817—KUSATSU, 53

In a land-locked bay, boats are coming to shore; one is lowering its sail.

Very fine impression.

818—OTSU, 54

A village street with travelers.

819—KYOTO, 55

The dusky hills and temples of Kyoto, seen from one of the bridges.

A very fine impression.

THE ONE HUNDRED VIEWS OF YEDO

In this enormous series of 119 plates, Hiroshige touched the heights and the depths of his career. Such plates as the "Eagle," "Dusk on the Sumida," and several dozen others, exhibit all the subtlety of his fresh and poetic Lake Biwa Series, and also a majesty of conception which his earlier work did not possess. But other plates, such as the catastrophic "Boatman with the Hairy Legs," or the inane "Rear View of a Horse," are simply the decay of a great genius. All such worthless plates have been omitted here. The series was published at various dates between 1856 and 1858. Hiroshige himself regarded the series as a whole as "The Masterpiece of His Life," and so inscribed the title-page.

820—NIHONBASHI

The Sumida River and its shores after snow.

Fine copy.

821—KASUMI

A street overlooking the bay; kites flying.

822—TSUKUDAJIMA

Moonlit night over dim water, where boats are moored and fishers are using lighted flares.

Fine copy.

823—RYOGOKU

View past a scaffolding-tower to the river, roofs and Fuji.

824—HATSUNE NO BABA

Three long strips of dyed cloth are hung to dry near
three grey willow-trees.

An extremely fine impression.

825—ODEMMA-CHO

Two women in a street of shops.

Exceptionally fine copy.

826—SURUGA-CHO

Fuji above mists and roofs.

Exceptionally fine copy.

827—MIOJIN SHRINE, KANDA

Dawn from the temple-terrace over roofs.

Fine copy.

828—KIYOMIDZU TEMPLE, UYENO

The red platform rises from cherry-blooms, giving a
view of pines and the lake beyond.

Very fine impression.

829—NIPPORI TEMPLE GARDEN

Green hills, cherries, and pines.

Exceptionally fine copy.

830—SUWANO DAI, NIPPORI

Picnickers on a terrace; a wide plain beyond.

831—GARDENS AT DANGOZAKA, SENDAKI

Beyond cherry-trees and bright mist rise steps to a tea-
house in a grove.

An unusually fine impression.

832—VIEW FROM ASUKAYAMA

Picnics under pine and cherry-trees on a high terrace;
beyond, a wide plain and low hills with a low, red sunset
burning behind them.

A most exceptional copy.

833—OJI

A wide waterfall and river between blossoming hills.

834—KAWAGUCHI FERRY AND ZENKOJI TEMPLE

Rafts on a blue river; grey wooded shore beyond.

835—ATAGO HILL, SHIBA

“The Messenger to Bishamon.” Dated, Ansei 4 (1857).

836—THE MOCK-FUJI OF MEGURO

From a green hill shaped like Fuji, the view extends across a wide valley to Fuji itself.

An exceptionally fine impression.

837—CHUYOGA POND, MEGURO

Waterfall and cherries. A design famous for the reflections in the water,—one of the few known examples.

838—THE MOCK-FUJI OF MEGURO

Another view of it, with cherry-trees around its base.

839—PARK AT MOKUBOJI

A winding stream under large pines. Two ladies are descending from a boat on the right.

Exceptional copy.

840—PLUM GARDEN, KABATA

The trees are outlined against a rosy sky.

A superb copy; most examples are too strongly printed.

841—GOTENYAMA, SHINAGAWA

A plateau with cherry trees, beyond a brook. Yellow cliffs.

842—GOTENYAMA, SHINAGAWA

The same subject, but different printing. Grey cliffs.

843—SUNAMURA

Wide view over marshes and sea.

844—GROVE IN ADZUMA SHRINE

A causeway bordered with cherries leads to the shrine.

845—SANYABORI NIGHT SCENE

A girl is walking in darkness along the Sumida River; on the dark, farther shore shine the lights of tea-houses, and there are stars in the sky, which are reflected in the water.

An impression of the highest quality.



- 846—SUIJIN WOODS ON THE SUMIDA
Rosy cherry-blossoms against the blue sky.
Fine copy.

- 847—NEIGHBORHOOD OF MAISAKA
River-sunset seen through a round window.
Fine copy.

- 848—DAYBREAK AT THE YOSHIWARA GATES
A famous rendering of early dawn.
Very fine copy.

- 849—CAMELIA HILL, SEKIGUCHI
Pines and cherries on a slope beside a winding stream.

- 850—HACHIMAN SHRINE, ICHIGAYA
Temple on wooded hill; streaks of mist below.

851—BANKS OF THE TAMAGAWA

A row of tall cherries bloom along the curving stream.

852—KANDA RIVER

Slanting rain falls from the black sky upon the blue river flowing between green banks.

Very fine copy.

853—FUDO WATERFALL, OJI

The straight cascade plunges between green cliffs.

854—KIRIBATA, AKASAKA

Two Paulownia trees silhouetted against a dark sky. The plates for this print were early destroyed, and it does not appear in later editions.

Very fine copy.

855—KIRIBATA, AKASAKA

An extremely fine rain and mist scene, by Hiroshige II. This plate took the place of No. 854 in all later editions.

An impression of exceptional quality.

856—SUMIYOSHI SHRINE, TSUKUDAJIMA

A tall, white banner; sea background. Dated Ansei 4 (1857).

857—MANNEN BRIDGE, FUKAGAWA

A turtle, for sale, hangs in a window; a landscape and Fuji appear beyond.

Extremely fine copy.

858—SHUBI NO MATSU

Night on the river; a pine-branch stretches across the stars.

859—KOMAGATA TEMPLE

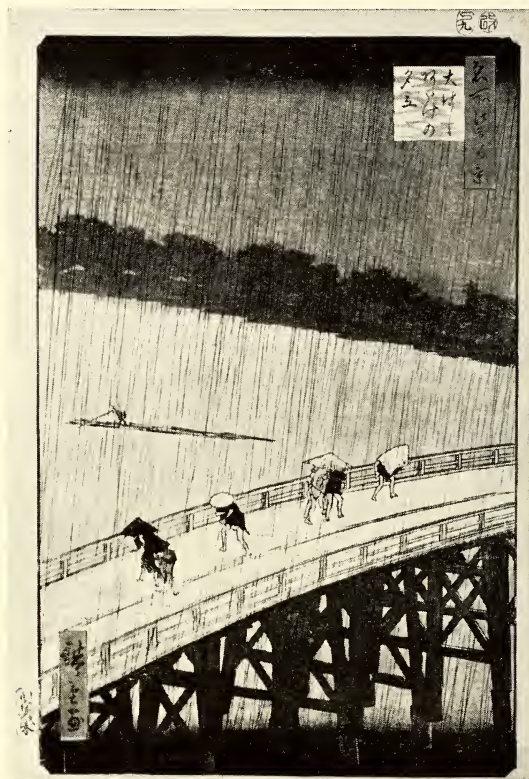
A swallow speeds before the coming storm; rain is already falling on the lake. Definitely-outlined clouds in the sky.

An extremely fine impression.

860—KOMAGATA TEMPLE

The same subject; but here the clouds are mere wisps.

A very fine impression.



861—SHOWER ON OHASHI BRIDGE

One of Hiroshige's greatest and most famous rain-scenes.

A superb impression in every respect.

862—IRIS GARDEN, HORIKIRI

The large blooms fill the foreground; sunset over the fields beyond.

An exceptionally fine impression.

863—WISTARIA AT KAMEIDO

The purple blooms trail over the blue water near a round drum-bridge.

Very fine impression.

864—SAKAI FERRY

White herons descending to the blue marshes.

An impression of exceptional softness.

865—HACHIMAN SHRINE, FUKAGAWA

Water winding among vivid trees and bushes.

866—THE TONE RIVER

A great fishing-net is flung out from the right; on the left, a view of the shore with two flying herons.

An impression of extremely exceptional quality.

867—ASAKUSA FROM THE SUMIDA RIVER

A boat floats on the water amid falling cherry-petals.

868—AYASE RIVER

Under silhouetted mimosa blossoms, a boatman guides a raft down the river.

Exceptionally fine impression.

869—TANABATA FESTIVAL

Flags and streamers float gaily above the housetops.

870—TAKEGASHI KYOBASHI

A great moon rises beyond dark lumber-yards that front the river; down under a high bridge a man is poling a boat.

An impression of very exceptional quality.

871—HONGWANJI TEMPLE

The temple-roof rises across the river.

872—SHIMMEI SHRINE, SHIBA

A group of worshipers in the courtyard.

Fine copy.

873—USHIMACHI, TAKANAWA

A cart-wheel to the right; beyond, an arching rainbow.

874—MOON PROMONTORY

A room in a tea-house opens to a lovely glimpse of moon-lit evening sea.

A superb impression.

875—SUSAKI IN SHINAGAWA

Beyond a shrine on a promontory stretches the tranquil sea.

876—OLD MAN'S TEA-HOUSE, MEGURO

View from a hill across plains toward Fuji.

Fine copy.

877—TAKINO RIVER, OJI

A waterfall and wooded cliffs against a delicate sky.

878—SARUWAKACHO

A flood of silver light from the pale, full moon pours down upon the street of tea-houses. An extremely famous print.

An impression of the highest quality in every way.

879—AKIBA SHRINE, UKEJI

From the grey shores of the lake, rich autumn maples lean out over the water, which gives back their reflection. There is some evidence for the theory that the old man who is sketching in the lower left-hand corner is Hiroshige himself.

A superb copy of this famous print.

880—THE TONE RIVER

A green cliff that surveys a river, wide fields, and Fuji.

An exceptionally delicate impression.

881—HORIYE NEKOZANE

Marshes, a river, a village, and mist; far off, Fuji.

882—PINES ON THE ONAGI RIVER

The great pine, supported by poles, overhangs the stream.

883—FIREWORKS AT RYOGOKU

A rocket bursts in a haze of light, high over the dark Ryogoku Bridge. The shore beyond is dim; on the blue river lanterns shine out on boats.

A remarkable copy. Usually the rocket-stars have no glow around them, and the night effect is inferior. The British Museum Catalogue reproduces a copy not quite so fine as this, with the remark that "this state of the print is very rare. The effect is much more subtle and atmospheric than in the ordinary impressions."



884—MAMMA, TEKONA SHRINE

A superb and soft impression of this famous print.

885—KINRIUZAN, ASAKUSA

A huge lantern hangs in the gateway before a snowy temple-court.

An extremely fine soft impression.

886—THE EMBANKMENT TO THE YOSHIWARA

The dark landscape stretches away under an evening moon.

An impression of exceptional softness.

887—ASAKUSA TAMPO TORI NO MACHI

The famous "Cat in the Window."

A superb impression.

888—MIKAWASHIMA, KANASUGI

A crane flying down to a pool.

Superb impression.

889—KOMME-DZUTSUMI

Grey trees in foreground; many bridges over a stream.

890—DUSK ON THE SUMIDA RIVER

One of the masterpieces of the series, when properly printed,—which is rarely. Accompanying this print is another impression in the usual printing, pale and characterless. A comparison of the two is a liberal education in the importance of good impressions.

*Reproduced in "Chats on Japanese Prints," Plate 55.

891—KIBA, FUKAGAWA

A timber-yard in falling snow, under a delicate grey sky. Most copies of this print are ruined by a streak of blue down the center.

A superb copy in every respect.

892—SHIBA COAST

Sea-birds flit over the waves.

Extremely fine impression.

893—SEASHORE, SAMEZU

A far expanse of coast, with red sunset beyond.

894—SENZOKU POND

A wide scene of pine-grown peninsulas and lagoons.

A remarkable impression, printed in tones of blue and yellow. Very few Hiroshige prints in this odd tone are known.

894^A—EVENING SNOW ON THE DRUM BRIDGE, MEGURO

All is white and grey except the few figures on the bridge, and the blue water.

A superb impression.

895—EVENING SNOW ON THE DRUM BRIDGE, MEGURO

The same print, but with brown shading on the bridge.

An impression of extremely fine quality.

896—YABUKOJI, ATAGOSHITA

A stream flows beside a snow-covered street; above, sparrows fly about among snow-laden bamboos. One of the most charming prints of the series.

An impression of superb quality.



897—EAGLE ABOVE THE SNOWY PLAIN

The unforgettable magnificence of this conception places it among Hiroshige's masterpieces.

A superb copy.

898—BIKUNI BRIDGE IN SNOW

Large sign to the left; dogs to the right.

Very fine copy.

899—OUTSIDE TORA GATE

A mysterious scene of moon and stars.

Superb impression.

900—BABA IN TAKATA

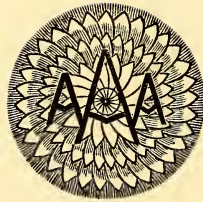
Nobles at archery practice.

Extremely fine impression.

901—FOX-FIRES AT OJI

A superb impression of one of Hiroshige's most famous night-masterpieces.

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